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FROM

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THE

WORKS OF HORACE;

WITH

ENGLISH NOTES,

AND

A LIFE OF HORACE,

By EDWARD MOORE, M.A.

TO WHICH IS APPENDED

AN INTRODUCTION TO THE METRES,

By CHARLES BECK, P.D.,
PROFESSOR OF LATIN IN HARVARD UNIVERSITY, CAMBRIDGE.

REVISED EDITION.

CAMBRIDGE:
PUBLISHED BY JOHN BARTLETT,
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1854.

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July 5, 1935
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PREFACE.

ALTHOUGH the editor is well aware that there are several editions of Horace which are highly and deservedly esteemed, he yet believes that many teachers have felt the want which he has himself experienced, and which he has here endeavoured to supply, that, namely, of an edition of this valuable author, which should be better adapted to the requirements of students; which should explain all real difficulties clearly and concisely, and yet call upon the student for research and perseverance; which should, in a word, incite him to study, and not relieve him from the necessity of it. If the editor has succeeded in this, his principal object, he will be amply satisfied with the result of his labors, and will consider it of comparatively small importance if, according to the judgment of abler scholars, he has in some instances failed to elucidate the author's real meaning.

There is, perhaps, no author who has received so much attention from critics, and in whose works there are nevertheless so many passages respecting the true interpretation of which there is a great diversity of opinion. In these cases, the present editor has not hesitated to affix that which has appeared to him to be the true sense; but has at the same time generally directed attention to other interpretations, leaving it to the judgment of the intelligent teacher to adopt the one which shall seem to him to rest upon the most solid foundation.

NEWPORT, R. I., *January* 1*st*, 1850.

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Q. HORATII FLACCI

CARMINUM

LIBER PRIMUS.

CARMEN I.

AD MAECENATEM.

MAECENAS atavis edite regibus,
O et praesidium et dulce decus meum:
Sunt quos curriculo pulverem Olympicum
Collegisse juvat metaque fervidis
Evitata rotis palmaque nobilis 5
Terrarum dominos evehit ad Deos.
Hunc, si mobilium turba Quiritium
Certat tergeminis tollere honoribus;
Illum, si proprio condidit horreo
Quicquid de Libycis verritur areis. 10
Gaudentem patrios findere sarculo
Agros Attalicis conditionibus
Nunquam dimoveas, ut trabe Cypria
Myrtoum pavidus nauta secet mare.
Luctantem Icariis fluctibus Africum 15
Mercator metuens otium et oppidi
Laudat rura sui; mox reficit rates
Quassas indocilis pauperiem pati.
Est, qui nec veteris pocula Massici
Nec partem solido demere de die 20
Spernit, nunc viridi membra sub arbuto
Stratus, nunc ad aquae lene caput sacrae.

CARMEN III.

AD NAVEM, QUA VEHEBATUR VIRGILIUS ATHENAS PROFICISCENS.

Sic te diva potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis praeter Iapyga,
Navis, quae tibi creditum 5
Debes Virgilium, finibus Atticis
Reddas incolumem, precor,
Et serves animae dimidium meae.
Illi robur et aes triplex
Circa pectus erat, qui fragilem truci 10
Commisit pelago ratem
Primus, nec timuit praecipitem Africum
Decertantem Aquilonibus,
Nec tristes Hyadas, nec rabiem Noti,
Quo non arbiter Hadriae 15
Major, tollere seu ponere vult freta.
Quem Mortis timuit gradum,
Qui siccis oculis monstra natantia,
Qui vidit mare turgidum et
Infames scopulos Acroceraunia? 20
Nequicquam Deus abscidit
Prudens Oceano dissociabili
Terras, si tamen impiae
Non tangenda rates transiliunt vada.
Audax omnia perpeti 25
Gens humana ruit per vetitum nefas.
Audax Iapeti genus
Ignem fraude mala gentibus intulit.
Post ignem aetheria domo
Subductum macies et nova febrium 30
Terris incubuit cohors,
Semotique prius tarda necessitas
Leti corripuit gradum.

Expertus vacuum Daedalus aëra
  Pennis non homini datis; 35
Perrupit Acheronta Herculeus labor.
  Nil mortalibus arduum est;
Coelum ipsum petimus stultitia, neque
  Per nostrum patimur scelus
Iracunda Jovem ponere fulmina. 40

CARMEN IV.

AD L. SESTIUM.

SOLVITUR acris hiems grata vice veris et Favoni,
  Trahunque siccas machinae carinas.
Ac neque jam stabulis gaudet pecus aut arator igni;
  Nec prata canis albicant pruinis.
Jam Cytherēa choros ducit Venus imminente Luna, 5
  Junctaeque Nymphis Gratiae decentes
Alterno terram quatiunt pede, dum graves Cyclopum
  Vulcanus ardens urit officinas.
Nunc decet aut viridi nitidum caput impedire myrto,
  Aut flore, terrae quem ferunt solutae. 10
Nunc et in umbrosis Fauno decet immolare lucis,
  Seu poscat agna, sive malit haedo.
Pallida Mors aequo pulsat pede pauperum tabernas
  Regumque turres. O beate Sesti,
Vitae summa brevis spem nos vetat inchoare longam. 15
  Jam te premet nox fabulaeque Manes,
Et domus exilis Plutonia; quo simul mearis,
  Nec regna vini sortiere talis
Nec tenerum Lycidan mirabere, quo calet juventus
  Nunc omnis et mox virgines tepebunt. 20

CARMEN V.

AD PYRRHAM.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus,
Grato, Pyrrha, sub antro?
Cui flavam religas comam,
Simplex munditiis? Heu, quoties fidem 5
Mutatosque deos flebit et aspera
Nigris aequora ventis
Emirabitur insolens,
Qui nunc te fruitur credulus aurea;
Qui semper vacuam, semper amabilem 10
Sperat, nescius aurae
Fallacis. Miseri, quibus
Intentata nites! Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti 15
Vestimenta maris deo.

CARMEN VI.

AD AGRIPPAM.

Scriberis Vario fortis et hostium
Victor Maeonii carminis alite,
Quam rem cunque ferox navibus aut equis
Miles, te duce, gesserit.
Nos, Agrippa, neque haec dicere, nec gravem 5
Pelidae stomachum cedere nescii,
Nec cursus duplicis per mare Ulixei,
Nec saevam Pelopis domum
Conamur tenues grandia, dum pudor
Imbellisque lyrae Musa potens vetat 10

Laudes egregii Caesaris et tuas
  Culpa deterere ingeni.
Quis Martem tunica tectum adamantina
Digne scripserit? aut pulvere Troico
Nigrum Merionen? aut ope Palladis 15
  Tydiden superis parem?
Nos convivia, nos proelia virginum
Sectis in juvenes unguibus acrium
Cantamus vacui sive quid urimur,
  Non praeter solitum leves. 20

CARMEN VII.

AD MUNATIUM PLANCUM.

LAUDABUNT alii claram Rhodon, aut Mitylenen,
  Aut Epheson, bimarisve Corinthi
Moenia, vel Baccho Thebas, vel Apolline Delphos
  Insignes, aut Thessala Tempe.
Sunt, quibus unum opus est intactae Palladis urbem 5
  Carmine perpetuo celebrare et
Undique decerptam fronti praeponere olivam.
  Plurimus in Junonis honorem
Aptum dicit equis Argos, ditesque Mycenas.
  Me nec tam patiens Lacedaemon, 10
Nec tam Larissae percussit campus opimae,
  Quam domus Albuneae resonantis,
Et praeceps Anio, ac Tiburni lucus, et uda
  Mobilibus pomaria rivis.
Albus ut obscuro deterget nubila coelo 15
  Saepe Notus, neque parturit imbres
Perpetuos, sic tu sapiens finire memento
  Tristitiam vitaeque labores
Molli, Plance, mero, seu te fulgentia signis
  Castra tenent, seu densa tenebit 20
Tiburis umbra tui. Teucer Salamina patremque
  Quum fugeret, tamen uda Lyaeo

Tempora populea fertur vinxisse corona,
Sic tristes affatus amicos:
Quo nos cunque feret melior fortuna parente, 25
Ibimus, o socii comitesque!
Nil desperandum Teucro duce et auspice Teucro;
Certus enim promisit Apollo
Ambiguam tellure nova Salamina futuram.
O fortes pejoraque passi 30
Mecum saepe viri, nunc vino pellite curas;
Cras ingens iterabimus aequor.

CARMEN VIII.

AD LYDIAM.

Lydia dic, per omnes
Te deos oro, Sybarin cur properas amando
Perdere; cur apricum
Oderit campum, patiens pulveris atque solis?
Cur neque militaris 5
Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino
Cautius vitat, neque jam livida gestat armis 10
Brachia, saepe disco,
Saepe trans finem jaculo nobilis expedito?
Quid latet, ut marinae
Filium dicunt Thetidis sub lacrymosa Trojae
Funera, ne virilis 15
Cultus in caedem et Lycias proriperet catervas?

CARMEN IX.

AD THALIARCHUM.

VIDES, ut alta stet nive candidum
Soracte, nec jam sustineant onus
Silvae laborantes, geluque
Flumina constiterint acuto?
Dissolve frigus ligna super foco 5
Large reponens, atque benignius
Deprome quadrimum Sabina,
O Thaliarche, merum diota.
Permitte Divis caetera, qui simul
Stravere ventos aequore fervido 10
Deproeliantes, nec cupressi
Nec veteres agitantur orni.
Quid sit futurum cras, fuge quaerere, et
Quem Fors dierum cunque dabit, lucro
Appone, nec dulces amores 15
Sperne puer, neque tu choreas,
Donec virenti canities abest
Morosa. Nunc et campus et areae,
Lenesque sub noctem susurri
Composita repetantur hora, 20
Nunc et latentis proditor intimo
Gratus puellae risus ab angulo,
Pignusque dereptum lacertis
Aut digito male pertinaci.

CARMEN X.

AD MERCURIUM.

MERCURI, facunde nepos Atlantis,
Qui feros cultus hominum recentum

Voce formasti catus et decorae
More palaestrae,
Te canam, magni Jovis et deorum 5
Nuntium, curvaeque lyrae parentem,
Callidum, quidquid placuit, jocoso
Condere furto.
Te, boves olim nisi reddidisses
Per dolum amotas, puerum minaci 10
Voce dum terret, viduus pharetra
Risit Apollo.
Quin et Atridas, duce te, superbos
Ilio dives Priamus relicto
Thessalosque ignes et iniqua Trojae 15
Castra fefellit.
Tu pias laetis animas reponis
Sedibus, virgaque levem coërces
Aurea turbam, superis deorum
Gratus et imis. 20

CARMEN XI.

AD LEUCONOEN.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem di dederint, Leuconoë; nec Babylonios
Tentaris numeros. Ut melius, quidquid erit, pati!
Seu plures hiemes, seu tribuit Jupiter ultimam,
Quae nunc oppositis debilitat pumicibus mare 5
Tyrrhenum, sapias, vina liques, et spatio brevi
Spem longam reseces. Dum loquimur, fugerit invida
Aetas. Carpe diem, quam minimum credula postero.

CARMEN XII.

AD AUGUSTUM.

QUEM virum aut heroa lyra vel acri
Tibia sumis celebrare, Clio?
Quem deum? Cujus recinet jocosa
Nomen imago,
Aut in umbrosis Heliconis oris, 5
Aut super Pindo, gelidove in Haemo?
Unde vocalem temere insecutae
Orphea silvae,
Arte materna rapidos morantem
Fluminum lapsus celeresque ventos, 10
Blandum et auritas fidibus canoris
Ducere quercus.
Quid prius dicam solitis Parentis
Laudibus, qui res hominum ac deorum,
Qui mare ac terras variisque mundum 15
Temperat horis?
Unde nil majus generatur ipso,
Nec viget quidquam simile aut secundum:
Proximos illi tamen occupavit
Pallas honores. 20
Proeliis audax, neque te silebo,
Liber, et saevis inimica Virgo
Belluis, nec te, metuende certa
Phoebe sagitta.
Dicam et Alciden, puerosque Ledae, 25
Hunc equis, illum superare pugnis
Nobilem; quorum simul alba nautis
Stella refulsit,
Defluit saxis agitatus humor,
Concidunt venti, fugiuntque nubes, 30
Et minax — quod sic voluere — ponto
Unda recumbit.
Romulum post hos prius, an quietum
Pompili regnum memorem, an superbos

Tarquini fasces, dubito, an Catonis 35
Nobile letum.
Regulum, et Scauros, animaeque magnae
Prodigum Paullum superante Poeno,
Gratus insigni referam Camena,
Fabriciumque. 40
Hunc, et incomtis Curium capillis
Utilem bello tulit, et Camillum,
Saeva paupertas et avitus apto
Cum lare fundus.
Crescit, occulto velut arbor aevo, 45
Fama Marcelli; micat inter omnes
Julium sidus, velut inter ignes
Luna minores.
Gentis humanae pater atque custos
Orte Saturno, tibi cura magni 50
Caesaris fatis data; tu secundo
Caesare regnes.
Ille, seu Parthos Latio imminentes
Egerit justo domitos triumpho,
Sive subjectos Orientis orae 55
Seras et Indos.
Te minor latum regat aequus orbem;
Tu gravi curru quatias Olympum,
Tu parum castis inimica mittes
Fulmina lucis. 60

CARMEN XIII.

AD LYDIAM.

Quum tu, Lydia, Telephi
Cervicem roseam, cerea Telephi
Laudas brachia, vae meum
Fervens difficili bile tumet jecur.
Tunc nec mens mihi nec color 5
Certa sede manent, humor et in genas

Furtim labitur, arguens
Quam lentis penitus macerer ignibus.
Uror, seu tibi candidos
Turparunt humeros immodicae mero 10
Rixae, sive puer furens
Impressit memorem dente labris notam.
Non, si me satis audias,
Speres perpetuum, dulcia barbare
Laedentem oscula, quae Venus 15
Quinta parte sui nectaris imbuit.
Felices ter et amplius,
Quos irrupta tenet copula, nec malis
Divulsus querimoniis
Suprema citius solvet amor die. 20

CARMEN XIV.

AD REMPUBLICAM.

O NAVIS, referunt in mare te novi
Fluctus. O quid agis? fortiter occupa
Portum. Nonne vides, ut
Nudum remigio latus,
Et malus celeri saucius Africo 5
Antennaeque gemant, ac sine funibus
Vix durare carinae
Possint imperiosius
Aequor? Non tibi sunt integra lintea,
Non di, quos iterum pressa voces malo. 10
Quamvis Pontica pinus,
Silvae filia nobilis,
Jactes et genus et nomen inutile,
Nil pictis timidus navita puppibus
Fidit. Tu, nisi ventis 15
Debes ludibrium, cave.
Nuper sollicitum quae mihi taedium,
Nunc desiderium curaque non levis,

Interfusa nitentes
Vites aequora Cycladas. 20

CARMEN XV.

NEREI VATICINIUM DE EXCIDIO TROJAE.

PASTOR quum traheret per freta navibus
Idaeis Helenen perfidus hospitam,
Ingrato celeres obruit otio
Ventos, ut caneret fera
Nereus fata : Mala ducis avi domum, 5
Quam multo repetet Graecia milite,
Conjurata tuas rumpere nuptias
Et regnum Priami vetus.
Heu, heu ! quantus equis, quantus adest viris
Sudor ! quanta moves funera Dardanae 10
Genti ! Jam galeam Pallas et aegida
Currusque et rabiem parat.
Nequicquam, Veneris praesidio ferox,
Pectes caesariem, grataque feminis
Imbelli cithara carmina divides ; 15
Nequicquam thalamo graves
Hastas et calami spicula Cnossii
Vitabis, strepitumque, et celerem sequi
Ajacem ; tamen heu serus adulteros
Crines pulvere collines. 20
Non Laërtiaden, exitium tuae
Genti, non Pylium Nestora respicis ?
Urgent impavidi te Salaminius
Teucer, et Sthenelus sciens
Pugnae, sive opus est imperitare equis, 25
Non auriga piger. Merionen quoque
Nosces. Ecce furit te reperire atrox
Tydides, melior patre ;
Quem tu, cervus uti vallis in altera
Visum parte lupum graminis immemor, 30

Sublimi fugies mollis anhelitu,—
  Non hoc pollicitus tuae.
Iracunda diem proferet Ilio
Matronisque Phrygum classis Achillei;
Post certas hiemes uret Achaïus 35
  Ignis Iliacas domos.

CARMEN XVI.

PALINODIA.

O MATRE pulchra filia pulchrior,
Quem criminosis cunque voles modum
  Pones iambis, sive flamma
    Sive mari libet Hadriano.
Non Dindymene, non adytis quatit 5
Mentem sacerdotum incola Pythius,
  Non Liber aeque, non acuta
    Sic geminant Corybantes aera,
Tristes ut irae; quas neque Noricus
Deterret ensis, nec mare naufragum, 10
  Nec saevus ignis, nec tremendo
    Jupiter ipse ruens tumultu.
Fertur Prometheus, addere principi
Limo coactus particulam undique
  Desectam, et insani leonis 15
    Vim stomacho apposuisse nostro.
Irae Thyesten exitio gravi
Stravere, et altis urbibus ultimae
  Stetere causae, cur perirent
    Funditus, imprimeretque muris 20
Hostile aratrum exercitus insolens.
Compesce mentem; me quoque pectoris
  Tentavit in dulci juventa
    Fervor, et in celeres iambos
Misit furentem. Nunc ego mitibus 25
Mutare quaero tristia, dum mihi

Fias recantatis amica
Opprobriis animumque reddas.

CARMEN XVII.

AD TYNDARIDEM.

Velox amoenum saepe Lucretilem
Mutat Lycaeo Faunus, et igneam
Defendit aestatem capellis
Usque meis pluviosque ventos.
Impune tutum per nemus arbutos 5
Quaerunt latentes et thyma deviae
Olentis uxores mariti,
Nec virides metuunt colubras,
Nec Martiales Haedileae lupos,
Utcunque dulci, Tyndari, fistula 10
Valles et Usticae cubantis
Laevia personuere saxa.
Di me tuentur, dis pietas mea
Et Musa cordi est. Hic tibi copia
Manabit ad plenum benigno 15
Ruris honorum opulenta cornu.
Hic in reducta valle Caniculae
Vitabis aestus, et fide Teïa
Dices laborantes in uno
Penelopen vitreamque Circen. 20
Hic innocentis pocula Lesbii
Duces sub umbra ; nec Semeleïus
Cum Marte confundet Thyoneus
Proelia, nec metues protervum
Suspecta Cyrum, ne male dispari 25
Incontinentes injiciat manus,
Et scindat haerentem coronam
Crinibus, immeritamque vestem.

CARMEN XVIII.

AD QUINTILIUM VARUM.

NULLAM, Vare, sacra vite prius severis arborem
Circa mite solum Tiburis et moenia Catili.
Siccis omnia nam dura deus proposuit, neque
Mordaces aliter diffugiunt sollicitudines.
Quis post vina gravem militiam aut pauperiem crepat? 5
Quis non te potius, Bacche pater, teque, decens Venus?
At ne quis modici transiliat munera Liberi,
Centaurea monet cum Lapithis rixa super mero
Debellata; monet Sithoniis non levis Euius,
Quum fas atque nefas exiguo fine libidinum 10
Discernunt avidi. Non ego te, candide Bassareu,
Invitum quatiam: nec variis obsita frondibus
Sub divum rapiam. Saeva tene cum Berecyntio
Cornu tympana, quae subsequitur caecus Amor sui,
Et tollens vacuum plus nimio Gloria verticem, 15
Arcanique Fides prodiga, perlucidior vitro.

CARMEN XIX.

DE GLYCERA.

MATER saeva Cupidinum
Thebanaeque jubet me Semeles puer
Et lasciva Licentia
Finitis animum reddere amoribus.
Urit me Glycerae nitór 5
Splendentis Pario marmore purius;
Urit grata protervitas,
Et vultus nimium lubricus adspici.
In me tota ruens Venus
Cyprum deseruit; nec patitur Scythas, 10

Et versis animosum equis
Parthum dicere, nec quae nihil attinent.
Hic vivum mihi cespitem, hic
Verbenas, pueri, ponite, thuraque
Bimi cum patera meri: 15
Mactata veniet lenior hostia.

CARMEN XX.

AD MAECENATEM.

VILE potabis modicis Sabinum
Cantharis, Graeca quod ego ipse testa
Conditum levi, datus in theatro
Quum tibi plausus,
Care Maecenas eques, ut paterni 5
Fluminis ripae, simul et jocosa
Redderet laudes tibi Vaticani
Montis imago.
Caecubam et prelo domitam Caleno
Tu bibes uvam: mea nec Falernae 10
Temperant vites, neque Formiani
Pocula colles.

CARMEN XXI.

IN DIANAM ET APOLLINEM.

DIANAM tenerae dicite virgines,
Intonsum, pueri, dicite Cynthium,
Latonamque supremo
Dilectam penitus Jovi.
Vos laetam fluviis et nemorum coma, 5
Quaecunque aut gelido prominet Algido,

Nigris aut Erymanthi
Silvis, aut viridis Cragi;
Vos Tempe totidem tollite laudibus,
Natalemque, mares, Delon Apollinis, 10
Insignemque pharetra
Fraternaque humerum lyra.
Hic bellum lacrymosum, hic miseram famem
Pestemque a populo, principe Caesare, in
Persas atque Britannos 15
Vestra motus aget prece.

CARMEN XXII.

AD ARISTIUM FUSCUM.

Integer vitae scelerisque purus
Non eget Mauris jaculis neque arcu
Nec venenatis gravida sagittis,
Fusce, pharetra,
Sive per Syrtes iter aestuosas, 5
Sive facturus per inhospitalem
Caucasum, vel quae loca fabulosus
Lambit Hydaspes.
Namque me silva lupus in Sabina,
Dum meam canto Lalagen, et ultra 10
Terminum curis vagor expeditis,
Fugit inermem;—
Quale portentum neque militaris
Daunias latis alit aesculetis,
Nec Jubae tellus generat, leonum 15
Arida nutrix.
Pone me, pigris ubi nulla campis
Arbor aestiva recreatur aura,
Quod latus mundi nebulae malusque
Jupiter urget; 20
Pone sub curru nimium propinqui
Solis, in terra domibus negata:

Dulce ridentem Lalagen amabo,
Dulce loquentem.

CARMEN XXIII.

AD CHLOËN.

VITAS hinnuleo me similis, Chloë,
Quaerenti pavidam montibus aviis
Matrem, non sine vano
Aurarum et siluae metu.
Nam seu mobilibus veris inhorruit 5
Adventus foliis, seu virides rubum
Dimovere lacertae,
Et corde et genibus tremit.
Atqui non ego te tigris ut aspera
Gaetulusve leo frangere persequor: 10
Tandem desine matrem
Tempestiva sequi viro.

CARMEN XXIV.

AD VIRGILIUM.

QUIS desiderio sit pudor aut modus
Tam cari capitis? Praecipe lugubres
Cantus, Melpomene, cui liquidam Pater
Vocem cum cithara dedit.
Ergo Quintilium perpetuus sopor 5
Urget! cui Pudor, et Justitiae soror,
Incorrupta Fides, nudaque Veritas
Quando ullum inveniet parem?
Multis ille bonis flebilis occidit:
Nulli flebilior quam tibi, Virgili. 10

Tu frustra pius, heu! non ita creditum
  Poscis Quintilium deos.
Quod si Threïcio blandius Orpheo
Auditam moderere arboribus fidem,
Non vanae redeat sanguis imagini, 15
  Quam virga semel horrida,
Non lenis precibus fata recludere,
Nigro compulerit Mercurius gregi.
Durum! Sed levius fit patientia,
  Quidquid corrigere est nefas. 20

CARMEN XXV.

AD LYDIAM.

Parcius junctas quatiunt fenestras
Ictibus crebris juvenes protervi,
Nec tibi somnos adimunt; amatque
  Janua limen,
Quae prius multum facilis movebat 5
Cardines. Audis minus et minus jam:
Me tuo longas pereunte noctes,
  Lydia, dormis?
Invicem moechos anus arrogantes
Flebis in solo levis angiportu, 10
Thracio bacchante magis sub inter-
  lunia vento;
Quum tibi flagrans amor, et libido,
Quae solet matres furiare equorum,
Saeviet circa jecur ulcerosum; 15
  Non sine questu,
Laeta quod pubes hedera virente
Gaudeat pulla magis atque myrto,
Aridas frondes Hiemis sodali
  Dedicet Hebro. 20

CARMEN XXVI.

AD MUSAS DE AELIO LAMIA.

Musis amicus tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis, quis sub Arcto
Rex gelidae metuatur orae,
Quid Tiridaten terreat, unice 5
Securus. O, quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,
Pimplea dulcis! Nil sine te mei
Prosunt honores; hunc fidibus novis, 10
Hunc Lesbio sacrare plectro,
Teque tuasque decet sorores.

CARMEN XXVII.

AD SODALES.

Natis in usum laetitiae scyphis
Pugnare Thracum est: tollite barbarum
Morem, verecundumque Bacchum
Sanguineis prohibete rixis.
Vino et lucernis Medus acinaces 5
Immane quantum discrepat: impium
Lenite clamorem, sodales,
Et cubito remanete presso.
Vultis severi me quoque sumere
Partem Falerni? dicat Opuntiae 10
Frater Megillae, quo beatus
Vulnere, qua pereat sagitta.
Cessat voluntas? Non alia bibam
Mercede. Quae te cunque domat Venus,

Non erubescendis adurit 15
Ignibus, ingenuoque semper
Amore peccas. Quidquid habes, age,
Depone tutis auribus. Ah miser,
Quanta laborabas Charybdi,
Digne puer meliore flamma! 20
Quae saga, quis te solvere Thessalis
Magus venenis, quis poterit deus?
Vix illigatum te triformi
Pegasus expediet Chimaera.

CARMEN XXVIII.

ARCHYTAS.

Te maris et terrae numeroque carentis arenae
Mensorem cohibent, Archyta,
Pulveris exigui prope littus parva Matinum
Munera, nec quidquam tibi prodest
Aërias tentasse domos, animoque rotundum 5
Percurrisse polum, morituro.
Occidit et Pelopis genitor, conviva deorum.
Tithonusque remotus in auras,
Et Jovis arcanis Minos admissus, habentque
Tartara Panthoiden, iterum Orco 10
Demissum, quamvis, clypeo Trejana refixo
Tempora testatus, nihil ultra
Nervos atque cutem Morti concesserat atrae;
Judice te non sordidus auctor
Naturae verique. Sed omnes una manet nox, 15
Et calcanda semel via leti.
Dant alios Furiae torvo spectacula Marti;
Exitio est avidum mare nautis;
Mixta senum ac juvenum densentur funera, nullum
Saeva caput Proserpina fugit.— 20
Me quoque devexi rapidus comes Orionis
Illyricis Notus obruit undis.

At tu, nauta, vagae ne parce malignus arenae
  Ossibus et capiti inhumato
Particulam dare. Sic, quodcunque minabitur Eurus 25
  Fluctibus Hesperiis, Venusinae
Plectantur silvae, te sospite, multaque merces,
  Unde potest, tibi defluat aequo
Ab Jove, Neptunoque sacri custode Tarenti.
  Negligis immeritis nocituram 30
Postmodo te natis fraudem committere? Fors et
  Debita jura vicesque superbae
Te maneant ipsum: precibus non linquar inultis;
  Teque piacula nulla resolvent.
Quamquam festinas, non est mora longa; licebit 35
  Injecto ter pulvere curras.

CARMEN XXIX.

AD ICCIUM.

Icci, beatis nunc Arabum invides
Gazis, et acrem militiam paras
  Non ante devictis Sabaeae
    Regibus, horribilique Medo
Nectis catenas? Quae tibi virginum, 5
Sponso necato, barbara serviet?
  Puer quis ex aula capillis
    Ad cyathum statuetur unctis,
Doctus sagittas tendere Sericas
Arcu paterno? Quis neget arduis 10
  Pronos relabi posse rivos
    Montibus et Tiberim reverti,
Quum tu coëmtos undique nobiles
Libros Panaeti, Socraticam et domum,
  Mutare loricis Iberis, 15
    Pollicitus meliora, tendis?

CARMEN XXX.

AD VENEREM.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron, et vocantis
Thure te multo Glycerae decoram
Transfer in aedem.
Fervidus tecum puer, et solutis 5
Gratiae zonis, properentque Nymphae,
Et parum comis sine te Juventas,
Mercuriusque.

CARMEN XXXI.

AD APOLLINEM.

Quid dedicatum poscit Apollinem
Vates? quid orat, de patera novum
Fundens liquorem? Non opimae
Sardiniae segetes feraces;
Non aestuosae grata Calabriae 5
Armenta; non aurum, aut ebur Indicum;
Non rura, quae Liris quieta
Mordet aqua, taciturnus amnis.
Premant Calena falce, quibus dedit
Fortuna, vitem; dives et aureis 10
Mercator exsiccet culullis
Vina Syra reparata merce,
Dis carus ipsis, quippe ter et quater
Anno revisens aequor Atlanticum
Impune. Me pascunt olivae, 15
Me cichorea, levesque malvae.
Frui paratis et valido mihi,
Latoë, dones, et, precor, integra

Cum mente, nec turpem senectam
Degere, nec cithara carentem. 20

CARMEN XXXII.

AD LYRAM.

Poscimur. Si quid vacui sub umbra
Lusimus tecum, quod et hunc in annum
Vivat et plures, age, dic Latinum,
Barbite, carmen,
Lesbio primum modulate civi; 5
Qui, ferox bello, tamen inter arma,
Sive jactatam religarat udo
Litore navim,
Liberum et Musas, Veneremque, et illi
Semper haerentem puerum canebat, 10
Et Lycum, nigris oculis nigroque
Crine decorum.
O decus Phoebi, et dapibus supremi
Grata testudo Jovis, o laborum
Dulce lenimen, mihi cunque salve 15
Rite vocanti.

CARMEN XXXIII.

AD ALBIUM TIBULLUM.

Albi, ne doleas plus nimio, memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi junior
Laesa praeniteat fide.
Insignem tenui fronte Lycorida 5
Cyri torret amor; Cyrus in asperam

Declinat Pholoën; sed prius Apulis
Jungentur capreae lupis,
Quam turpi Pholoë peccet adultero.
Sic visum Veneri, cui placet impares 10
Formas atque animos sub juga ahenea
Saevo mittere cum joco.
Ipsum me melior quum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Adriae 15
Curvantis Calabros sinus.

CARMEN XXXIV.

AD SE IPSUM.

Parcus deorum cultor et infrequens,
Insanientis dum sapientiae
Consultus erro, nunc retrorsum
Vela dare atque iterare cursus
Cogor relictos; namque Diespiter, 5
Igni corusco nubila dividens
Plerumque, per purum tonantes
Egit equos volucremque currum;
Quo bruta tellus, et vaga flumina,
Quo Styx et invisi horrida Taenari 10
Sedes, Atlanteusque finis
Concutitur. Valet ima summis
Mutare, et insignem attenuat deus,
Obscura promens; hinc apicem rapax
Fortuna cum stridore acuto 15
Sustulit, hic posuisse gaudet.

CARMEN XXXV.

AD FORTUNAM.

O Diva, gratum quae regis Antium,
Praesens vel imo tollere de gradu
  Mortale corpus, vel superbos
    Vertere funeribus triumphos,
Te pauper ambit sollicita prece 5
Ruris colonus, te dominam aequoris,
  Quicunque Bithyna lacessit
    Carpathium pelagus carina.
Te Dacus asper, te profugi Scythae,
Urbesque, gentesque, et Latium ferox, 10
  Regumque matres barbarorum, et
    Purpurei metuunt tyranni,
Injurioso ne pede proruas
Stantem columnam, neu populus frequens
  Ad arma cessantes, ad arma 15
    Concitet imperiumque frangat.
Te semper anteit serva Necessitas,
Clavos trabales et cuneos manu
  Gestans ahena, nec severus
    Uncus abest, liquidumque plumbum. 20
Te Spes et albo rara Fides colit
Velata panno, nec comitem abnegat,
  Utcunque mutata potentes
    Veste domos inimica linquis.
At vulgus infidum et meretrix retro 25
Perjura cedit; diffugiunt cadis
  Cum faece siccatis amici
    Ferre jugum pariter dolosi.
Serves iturum Caesarem in ultimos
Orbis Britannos, et juvenum recens 30
  Examen Eois timendum
    Partibus, Oceanoque rubro.
Eheu, cicatricum et sceleris pudet
Fratrumque. Quid nos dura refugimus

Aetas ? quid intactum nefasti 35
Liquimus ? unde manum juventus
Metu deorum continuit ? quibus
Pepercit aris ? O utinam nova
Incude diffingas retusum in
Massagetas Arabasque ferrum. 40

CARMEN XXXVI.

AD PLOTIUM NUMIDAM.

Et thure et fidibus juvat
Placare et vituli sanguine debito
Custodes Numidae deos,
Qui nunc Hesperia sospes ab ultima
Caris multa sodalibus, 5
Nulli plura tamen, dividit oscula,
Quam dulci Lamiae, memor
Actae non alio rege puertiae,
Mutataeque simul togae.
Cressa ne careat pulchra dies nota, 10
Neu promtae modus amphorae,
Neu morem in Salium sit requies pedum,
Neu multi Damalis meri
Bassum Threïcia vincat amystide,
Neu desint epulis rosae, 15
Neu vivax apium, neu breve lilium.
Omnes in Damalin putres
Deponent oculos, nec Damalis novo
Divelletur adultero,
Lascivis hederis ambitiosior. 20

CARMEN XXXVII.

AD SODALES.

NUNC est bibendum, nunc pede libero
Pulsanda tellus, nunc Saliaribus
Ornare pulvinar deorum
Tempus erat dapibus, sodales.
Antehac nefas depromere Caecubum 5
Cellis avitis, dum Capitolio
Regina dementes ruinas,
Funus et imperio parabat.
Contaminato cum grege turpium
Morbo virorum, quidlibet impotens 10
Sperare, fortunaque dulci
Ebria: sed minuit furorem
Vix una sospes navis ab ignibus,
Mentemque lymphatam Mareotico
Redegit in veros timores 15
Caesar, ab Italia volantem
Remis adurgens, accipiter velut
Molles columbas, aut leporem citus
Venator in campis nivalis
Haemoniae, daret ut catenis 20
Fatale monstrum; quae generosius
Perire quaerens, nec muliebriter
Expavit ensem, nec latentes
Classe cita reparavit oras.
Ausa et jacentem visere regiam 25
Vultu sereno, fortis et asperas
Tractare serpentes, ut atrum
Corpore combiberet venenum,
Deliberata morte ferocior:
Saevis Liburnis scilicet invidens 30
Privata deduci superbo
Non humilis mulier triumpho.

CARMEN XXXVIII.

AD PUERUM.

Persicos odi, puer, apparatus,
Displicent nexae philyra coronae;
Mitte sectari, rosa quo locorum
Sera moretur.
Simplici myrto nihil allabores 5
Sedulus curo; neque te ministrum
Dedecet myrtus, neque me sub arcta
Vite bibentem.

Q. HORATII FLACCI

CARMINUM

LIBER SECUNDUS.

CARMEN I.

AD C. ASINIUM POLLIONEM.

Motum ex Metello consule civicum,
Bellique causas et vitia et modos,
Ludumque Fortunae, gravesque
Principum amicitias, et arma
Nondum expiatis uncta cruoribus, 5
Periculosae plenum opus aleae,
Tractas, et incedis per ignes
Suppositos cineri doloso.
Paullum severae Musa tragoediae
Desit theatris: mox, ubi publicas 10
Res ordinaris, grande munus
Cecropio repetes cothurno,
Insigne moestis praesidium reis
Et consulenti Pollio curiae,
Cui laurus aeternos honores 15
Dalmatico peperit triumpho.
Jam nunc minaci murmure cornuum
Perstringis aures, jam litui strepunt;
Jam fulgor armorum fugaces
Terret equos equitumque vultus. 20
Audire magnos jam videor duces
Non indecoro pulvere sordidos,

Et cuncta terrarum subacta
Praeter atrocem animum Catonis.
Juno, et deorum quisquis amicior 25
Afris inulta cesserat impotens
Tellure, victorum nepotes
Retulit inferias Jugurthae.
Quis non Latino sanguine pinguior
Campus sepulcris impia proelia 30
Testatur, auditumque Medis
Hesperiae sonitum ruinae?
Qui gurges, aut quae flumina lugubris
Ignara belli? quod mare Dauniae
Non decoloravere caedes? 35
Quae caret ora cruore nostro?
Sed ne, relictis, Musa procax, jocis,
Ceae retractes munera naeniae:
Mecum Dionaeo sub antro
Quaere modos leviore plectro. 40

CARMEN II.

AD C. SALLUSTIUM CRISPUM.

Nullus argento color est avaris
Abdito terris, inimice lamnae,
Crispe Sallusti, nisi temperato
Splendeat usu.
Vivet extento Proculeius aevo, 5
Notus in fratres animi paterni;
Illum aget penna metuente solvi
Fama superstes.
Latius regnes avidum domando
Spiritum, quam si Libyam remotis 10
Gadibus jungas, et uterque Poenus
Serviat uni.
Crescit indulgens sibi dirus hydrops,
Nec sitim pellit, nisi causa morbi

Fugerit venis, et aquosus albo 15
Corpore languor.
Redditum Cyri solio Phraaten
Dissidens plebi numero beatorum
Eximit Virtus, populumque falsis
Dedocet uti 20
Vocibus, regnum et diadema tutum
Deferens uni propriamque laurum,
Quisquis ingentes oculo irretorto
Spectat acervos.

CARMEN III.

AD DELLIUM.

Aequam memento rebus in arduis
Servare mentem, non secus in bonis
Ab insolenti temperatam
Laetitia, moriture Delli,
Seu moestus omni tempore vixeris, 5
Seu te in remoto gramine per dies
Festos reclinatum bearis
Interiore nota Falerni.
Quo pinus ingens albaque populus
Umbram hospitalem consociare amant 10
Ramis? Quid obliquo laborat
Lympha fugax trepidare rivo?
Huc vina et unguenta et nimium breves
Flores amoenae ferre jube rosae,
Dum res et aetas et Sororum 15
Fila trium patiuntur atra.
Cedes coëmtis saltibus, et domo,
Villaque, flavus quam Tiberis lavit:
Cedes; et exstructis in altum
Divitiis potietur heres. 20
Divesne prisco natus ab Inacho,
Nil interest, an pauper et infima

De gente sub divo moreris,
Victima nil miserantis Orci.
Omnes eodem cogimur: omnium 25
Versatur urna serius ocius
Sors exitura, et nos in aeternum
Exsilium impositura cymbae.

CARMEN IV.

AD XANTHIAM PHOCEUM.

Ne sit ancillae tibi amor pudori,
Xanthia Phoceu! Prius insolentem
Serva Briseïs niveo colore
Movit Achillem;
Movit Ajacem Telamone natum 5
Forma captivae dominum Tecmessae;
Arsit Atrides medio in triumpho
Virgine rapta,
Barbarae postquam cecidere turmae
Thessalo victore, et ademtus Hector 10
Tradidit fessis leviora tolli
Pergama Graiis.
Nescias, an te generum beati
Phyllidis flavae decorent parentes:
Regium certe genus et Penates 15
Moeret iniquos.
Crede non illam tibi de scelesta
Plebe dilectam, neque sic fidelem,
Sic lucro aversam potuisse nasci
Matre pudenda. 20
Brachia et vultum teretesque suras
Integer laudo; fuge suspicari,
Cujus octavum trepidavit aetas
Claudere lustrum.

CARMEN V.

NONDUM subacta ferre jugum valet
Cervice, nondum munia comparis
  Aequare, nec tauri ruentis
    In venerem tolerare pondus.
Circa virentes est animus tuae 5
Campos juvencae, nunc fluviis gravem
  Solantis aestum, nunc in udo
    Ludere cum vitulis salicto
Praegestientis. Tolle cupidinem
Immitis uvae: jam tibi lividos 10
  Distinguet Auctumnus racemos
    Purpureo varius colore.
Jam te sequetur: currit enim ferox
Aetas, et illi, quos tibi demserit,
  Apponet annos; jam proterva 15
    Fronte petet Lalage maritum:
Dilecta, quantum non Pholoë fugax,
Non Chloris albo sic humero nitens,
  Ut pura nocturno renidet
    Luna mari, Cnidiusve Gyges; 20
Quem si puellarum insereres choro,
Mire sagaces falleret hospites
  Discrimen obscurum solutis
    Crinibus ambiguoque vultu.

CARMEN VI.

AD SEPTIMIUM.

SEPTIMI, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra, et
Barbaras Syrtes, ubi Maura semper
    Aestuat unda;

Tibur, Argeo positum colono, 5
Sit meae sedes utinam senectae,
Sit modus lasso maris et viarum
Militiaeque!
Unde si Parcae prohibent iniquae,
Dulce pellitis ovibus Galaesi 10
Flumen et regnata petam Laconi
Rura Phalanto.
Ille terrarum mihi praeter omnes
Angulus ridet, ubi non Hymetto
Mella decedunt, viridique certat 15
Bacca Venafro.
Ver ubi longum tepidasque praebet
Jupiter brumas, et amicus Aulon
Fertili Baccho minimum Falernis
Invidet uvis. 20
Ille te mecum locus et beatae
Postulant arces; ibi tu calentem
Debita sparges lacrima favillam
Vatis amici.

CARMEN VII.

AD POMPEIUM.

O SAEPE mecum tempus in ultimum
Deducte, Bruto militiae duce,
Quis te redonavit Quiritem
Dis patriis Italoque coelo,
Pompei, meorum prime sodalium? 5
Cum quo morantem saepe diem mero
Fregi coronatus nitentes
Malobathro Syrio capillos.
Tecum Philippos et celerem fugam
Sensi, relicta non bene parmula; 10
Quum fracta virtus et minaces
Turpe solum tetigere mento.

Sed me per hostes Mercurius celer
Denso paventem sustulit aëre;
Te rursus in bellum resorbens 15
Unda fretis tulit aestuosis.
Ergo obligatam redde Jovi dapem,
Longaque fessum militia latus
Depone sub lauru mea, nec
Parce cadis tibi destinatis. 20
Oblivioso levia Massico
Ciboria exple, funde capacibus
Unguenta de conchis. Quis udo
Deproperare apio coronas
Curatve myrto? quem Venus arbitrum 25
Dicet bibendi? Non ego sanius
Bacchabor Edonis: recepto
Dulce mihi furere est amico.

CARMEN VIII.

AD BARINEN.

Ulla si juris tibi pejerati
Poena, Barine, nocuisset unquam,
Dente si nigro fieres vel uno
Turpior ungui,
Crederem. Sed tu, simul obligasti 5
Perfidum votis caput, enitescis
Pulchrior multo, juvenumque prodis
Publica cura.
Expedit matris cineres opertos
Fallere, et toto taciturna noctis 10
Signa cum coelo, gelidaque divos
Morte carentes.
Ridet hoc, inquam, Venus ipsa, rident
Simplices Nymphae, ferus et Cupido
Semper ardentes acuens sagittas 15
Cote cruenta.

Adde, quod pubes tibi crescit omnis,
Servitus crescit nova; nec priores
Impiae tectum dominae relinquunt
Saepe minati. 20
Te suis matres metuunt juvencis,
Te senes parci, miseraeque nuper
Virgines nuptae, tua ne retardet
Aura maritos.

CARMEN IX.

AD C. VALGIUM.

Non semper imbres nubibus hispidos
Manant in agros aut mare Caspium
Vexant inaequales procellae
Usque, nec Armeniis in oris,
Amice Valgi, stat glacies iners 5
Menses per omnes, aut Aquilonibus
Querceta Gargani laborant,
Et foliis viduantur orni:
Tu semper urges flebilibus modis
Mysten ademtum; nec tibi Vespero 10
Surgente decedunt amores,
Nec rapidum fugiente Solem.
At non ter aevo functus amabilem
Ploravit omnes Antilochum senex
Annos, nec impubem parentes 15
Troïlon, aut Phrygiae sorores
Flevere semper. Desine mollium
Tandem querelarum, et potius nova
Cantemus Augusti tropaea
Caesaris, et rigidum Niphaten, 20
Medumque flumen gentibus additum
Victis, minores volvere vertices,
Intraque praescriptum Gelonos
Exiguis equitare campis.

CARMEN X.

AD LICINIUM.

Rectius vives, Licini, neque altum
Semper urgendo, neque, dum procellas
Cautus horrescis, nimium premendo
Litus iniquum.
Auream quisquis mediocritatem 5
Diligit, tutus caret obsoleti
Sordibus tecti, caret invidenda
Sobrius aula.
Saepius ventis agitatur ingens
Pinus, et celsae graviore casu 10
Decidunt turres, feriuntque summos
Fulmina montes.
Sperat infestis, metuit secundis
Alteram sortem bene praeparatum
Pectus. Informes hiemes reducit 15
Jupiter, idem
Summovet. Non, si male nunc, et olim
Sic erit. Quondam cithara tacentem
Suscitat musam, neque semper arcum
Tendit Apollo. 20
Rebus angustis animosus atque
Fortis appare ; sapienter idem
Contrahes vento nimium secundo
Turgida vela.

CARMEN XI.

AD QUINTIUM.

Quid bellicosus Cantaber, et Scythes,
Hirpine Quinti, cogitet, Adria

Divisus objecto, remittas
Quaerere: nec trepides in usum
Poscentis aevi pauca. Fugit retro 5
Levis juventas, et decor, arida
Pellente lascivos amores
Canitie facilemque somnum.
Non semper idem floribus est honor
Vernis, neque uno Luna rubens nitet 10
Vultu; quid aeternis minorem
Consiliis animum fatigas?
Cur non sub alta vel platano vel hac
Pinu jacentes sic temere, et rosa
Canos odorati capillos, 15
Dum licet, Assyriaque nardo
Potamus uncti? Dissipat Euius
Curas edaces. Quis puer ocius
Restinguet ardentis Falerni
Pocula praetereunte lympha? 20
Quis devium scortum eliciet domo
Lyden? Eburna, dic age, cum lyra
Maturet, in comtum Lacaenae
More comam religata nodum.

CARMEN XII.

AD MAECENATEM.

NOLIS longa ferae bella Numantiae,
Nec dirum Hannibalem, nec Siculum mare
Poeno purpureum sanguine, mollibus
Aptari citharae modis,
Nec saevos Lapithas, et nimium mero 5
Hylaeum, domitosve Herculea manu
Telluris juvenes, unde periculum
Fulgens contremuit domus
Saturni veteris; tuque pedestribus
Dices historiis proelia Caesaris, 10

Maecenas, melius, ductaque per vias
Regum colla minacium.
Me dulces dominae Musa Licymniae
Cantus, me voluit dicere lucidum
Fulgentes oculos, et bene mutuis 15
Fidum pectus amoribus;
Quam nec ferre pedem dedecuit choris,
Nec certare joco, nec dare brachia
Ludentem nitidis virginibus, sacro
Dianae celebris die. 20
Num tu, quae tenuit dives Achaemenes,
Aut pinguis Phrygiae Mygdonias opes,
Permutare velis crine Licymniae,
Plenas aut Arabum domos?
Dum flagrantia detorquet ad oscula 25
Cervicem, aut facili saevitia negat,
Quae poscente magis gaudeat eripi,
Interdum rapere occupet.

CARMEN XIII.

IN ARBOREM, CUJUS CASU PAENE OPPRESSUS EST.

Ille et nefasto te posuit die,
Quicunque primum, et sacrilega manu
Produxit, arbos, in nepotum
Perniciem, opprobriumque pagi;
Illum et parentis crediderim sui 5
Fregisse cervicem, et penetralia
Sparsisse nocturno cruore
Hospitis; ille venena Colcha,
Et quidquid usquam concipitur nefas,
Tractavit, agro qui statuit meo 10
Te, triste lignum, te caducum
In domini caput immerentis.
Quid quisque vitet, nunquam homini satis
Cautum est, in horas: navita Bosporum

Poenus perhorrescit, neque ultra 15
Caeca timet aliunde fata;
Miles sagittas et celerem fugam
Parthi; catenas Parthus et Italum
Robur; sed improvisa leti
Vis rapuit rapietque gentes. 20
Quam paene furvae regna Proserpinae,
Et judicantem vidimus Aeacum,
Sedésque discretas piorum, et
Aeoliis fidibus querentem
Sappho puellis de popularibus, 25
Et te sonantem plenius aureo,
Alcaee, plectro dura navis,
Dura fugae mala, dura belli!
Utrumque sacro digna silentio
Mirantur Umbrae dicere; sed magis 30
Pugnas et exactos tyrannos
Densum humeris bibit aure vulgus.
Quid mirum, ubi illis carminibus stupens
Demittit atras bellua centiceps
Aures, et intorti capillis 35
Eumenidum recreantur angues?
Quin et Prometheus et Pelopis parens
Dulci laborum decipitur sono:
Nec curat Orion leones
Aut timidos agitare lyncas. 40

CARMEN XIV.

AD POSTUMUM.

Eheu! fugaces, Postume, Postume,
Labuntur anni, nec pietas moram
Rugis et instanti senectae
Afferet, indomitaeque morti.
Non, si trecenis, quotquot eunt dies, 5
Amice, places illacrimabilem

Plutona tauris, qui ter amplum
Geryonen Tityonque tristi
Compescit unda, scilicet omnibus,
Quicunque terrae munere vescimur, 10
Enaviganda, sive reges
Sive inopes erimus coloni.
Frustra cruento Marte carebimus,
Fractisque rauci fluctibus Adriae;
Frustra per auctumnos nocentem 15
Corporibus metuemus Austrum:
Visendus ater flumine languido
Cocytos errans, et Danai genus
Infame, damnatusque longi
Sisyphus Aeolides laboris. 20
Linquenda tellus, et domus, et placens
Uxor, neque harum, quas colis, arborum
Te, praeter invisas cupressos,
Ulla brevem dominum sequetur.
Absumet heres Caecuba dignior 25
Servata centum clavibus, et mero
Tinget pavimentum superbo,
Pontificum potiore coenis.

CARMEN XV.

IN SUI SAECULI LUXURIAM.

JAM pauca aratro jugera regiae
Moles relinquent, undique latius
Extenta visentur Lucrino
Stagna lacu, platanusque caelebs
Evincet ulmos. Tum violaria, et 5
Myrtus, et omnis copia narium,
Spargent olivetis odorem
Fertilibus domino priori;
Tum spissa ramis laurea fervidos
Excludet ictus. Non ita Romuli 10

Praescriptum et intonsi Catonis
Auspiciis, veterumque norma.
Privatus illis census erat brevis,
Commune magnum; nulla decempedis
Metata privatis opacam 15
Porticus excipiebat Arcton;
Nec fortuitum spernere cespitem
Leges sinebant, oppida publico
Sumtu jubentes et deorum
Templa novo decorare saxo. 20

CARMEN XVI.

AD GROSPHUM.

Otium divos rogat in patenti
Prensus Aegaeo, simul atra nubes
Condidit Lunam, neque certa fulgent
Sidera nautis;
Otium bello furiosa Thrace, 5
Otium Medi pharetra decori,
Grosphe, non gemmis neque purpura venale neque auro.
Non enim gazae neque consularis
Summovet lictor miseros tumultus 10
Mentis, et curas laqueata circum
Tecta volantes.
Vivitur parvo bene, cui paternum
Splendet in mensa tenui salinum:
Nec leves somnos timor aut cupido 15
Sordidus aufert.
Quid brevi fortes jaculamur aevo
Multa? Quid terras alio calentes
Sole mutamus? Patriae quis exsul
Se quoque fugit? 20
Scandit aeratas vitiosa naves
Cura, nec turmas equitum relinquit,

Ocior cervis, et agente nimbos
Ocior Euro.
Laetus in praesens animus, quod ultra est 25
Oderit curare, et amara lento
Temperet risu. Nihil est ab omni
Parte beatum.
Abstulit clarum cita mors Achillem,
Longa Tithonum minuit senectus; 30
Et mihi forsan, tibi quod negarit,
Porriget hora.
Te greges centum Siculaeque circum
Mugiunt vaccae, tibi tollit hinnitum
Apta quadrigis equa, te bis Afro 35
Murice tinctae
Vestiunt lanae; mihi parva rura, et
Spiritum Graiae tenuem Camenae
Parca non mendax dedit, et malignum
Spernere vulgus. 40

CARMEN XVII.

AD MAECENATEM.

Cur me querelis exanimas tuis?
Nec dis amicum est, nec mihi, te prius
Obire, Maecenas, mearum
Grande decus columenque rerum.
Ah! te meae si partem animae rapit 5
Maturior vis, quid moror altera?
Nec carus aeque, nec superstes
Integer. Ille dies utramque
Ducet ruinam. Non ego perfidum
Dixi sacramentum: ibimus, ibimus, 10
Utcunque praecedes, supremum
Carpere iter comites parati.
Me nec Chimaerae spiritus igneae,
Nec, si resurgat, centimanus Gyas

Divellet unquam: sic potenti 15
Justitiae placitumque Parcis.
Seu Libra, seu me Scorpius adspicit
Formidolosus, pars violentior
Natalis horae, seu tyrannus
Hesperiae Capricornus undae, 20
Utrumque nostrum incredibili modo
Consentit astrum. Te Jovis impio
Tutela Saturno refulgens
Eripuit, volucrisque Fati
Tardavit alas, quum populus frequens 25
Laetum theatris ter crepuit sonum:
Me truncus illapsus cerebro
Sustulerat, nisi Faunus ictum
Dextra levasset, Mercurialium
Custos virorum. Reddere victimas 30
Aedemque votivam memento:
Nos humilem feriemus agnam.

CARMEN XVIII.

Non ebur neque aureum
Mea renidet in domo lacunar;
Non trabes Hymettiae
Premunt columnas ultima recisas
Africa, neque Attali 5
Ignotus heres regiam occupavi,
Nec Laconicas mihi
Trahunt honestae purpuras clientae.
At fides et ingeni
Benigna vena est, pauperemque dives 10
Me petit; nihil supra
Deos lacesso, nec potentem amicum
Largiora flagito,
Satis beatus unicis Sabinis.
Truditur dies die, 15
Novaeque pergunt interire Lunae.

Tu secanda marmora
Locas sub ipsum funus, et sepulcri
Immemor struis domos,
Marisque Baiis obstrepentis urges 20
Summovere litora,
Parum locuples continente ripa.
Quid, quod usque proximos
Revellis agri terminos, et ultra
Limites clientium 25
Salis avarus? Pellitur paternos
In sinu ferens deos
Et uxor et vir sordidosque natos.
Nulla certior tamen,
Rapacis Orci fine destinata 30
Aula divitem manet
Herum. Quid ultra tendis? Aeque tellus
Pauperi recluditur
Regumque pueris, nec satelles Orci
Callidum Promethea 35
Revexit auro captus. Hic superbum
Tantalum, atque Tantali
Genus coërcet; hic levare functum
Pauperem laboribus
Vocatus atque non vocatus audit. 40

CARMEN XIX.

HYMNUS IN BACCHUM.

Bacchum in remotis carmina rupibus
Vidi docentem, credite posteri,
Nymphasque discentes, et aures
Capripedum Satyrorum acutas.
Euoe! recenti mens trepidat metu, 5
Plenoque Bacchi pectore turbidum
Laetatur! Euoe! parce, Liber,
Parce, gravi metuende thyrso.

Fas pervicaces est mihi Thyiadas,
Vinique fontem, lactis et uberes 10
Cantare rivos, atque truncis
Lapsa cavis iterare mella;
Fas et beatae conjugis additum
Stellis honorem, tectaque Pentheï
Disjecta non leni ruina, 15
Thracis et exitium Lycurgi.
Tu flectis amnes, tu mare barbarum,
Tu separatis uvidus in jugis
Nodo coërces viperino
Bistonidum sine fraude crines; 20
Tu, quum parentis regna per arduum
Cohors Gigantum scanderet impia,
Rhoetum retorsisti leonis
Unguibus horribilique mala;
Quamquam choreis aptior et jocis 25
Ludoque dictus non sat idoneus
Pugnae ferebaris: sed idem
Pacis eras mediusque belli.
Te vidit insons Cerberus aureo
Cornu decorum, leniter atterens 30
Caudam, et recedentis trilingui
Ore pedes tetigitque crura.

CARMEN XX.

AD MAECENATEM.

Non usitata nec tenui ferar
Penna biformis per liquidum aëthera
Vates, neque in terris morabor
Longius: invidiaque major
Urbes relinquam. Non ego pauperum 5
Sanguis parentum, non ego, quem vocas,
Dilecte Maecenas, obibo,
Nec Stygia cohibebor unda.

Jam jam residunt cruribus asperae
Pelles, et album mutor in alitem 10
Superne, nascunturque leves
Per digitos humerosque plumae.
Jam Daedaleo ocior Icaro
Visam gementis litora Bospori,
Syrtesque Gaetulas canorus 15
Ales Hyperboreosque campos.
Me Colchus, et qui dissimulat metum
Marsae cohortis Dacus, et ultimi
Noscent Geloni: me peritus
Discet Iber, Rhodanique potor. 20
Absint inani funere naeniae,
Luctusque turpes et querimoniae;
Compesce clamorem, ac sepulcri
Mitte supervacuos honores.

Q. HORATII FLACCI

CARMINUM

LIBER TERTIUS.

CARMEN I.

Odi profanum vulgus et arceo;
Favete linguis: carmina non prius
  Audita Musarum sacerdos
    Virginibus puerisque canto.
Regum timendorum in proprios greges, 5
Reges in ipsos imperium est Jovis,
  Clari Giganteo triumpho,
    Cuncta supercilio moventis.
Est ut viro vir latius ordinet
Arbusta sulcis, hic generosior 10
  Descendat in Campum petitor,
    Moribus hic meliorque fama
Contendat, illi turba clientium
Sit major: aequa lege Necessitas
  Sortitur insignes et imos; 15
    Omne capax movet urna nomen.
Destrictus ensis cui super impia
Cervice pendet, non Siculae dapes
  Dulcem elaborabunt saporem,
    Non avium citharaeve cantus 20
Somnum reducent. Somnus agrestium
Lenis virorum non humiles domos
  Fastidit, umbrosamque ripam,
    Non Zephyris agitata Tempe.

Desiderantem quod satis est neque 25
Tumultuosum sollicitat mare,
  Nec saevus Arcturi cadentis
    Impetus, aut orientis Haedi,
Non verberatae grandine vineae,
Fundusve mendax, arbore nunc aquas 30
  Culpante, nunc torrentia agros
    Sidera, nunc hiemes iniquas.
Contracta pisces aequora sentiunt
Jactis in altum molibus; huc frequens
  Caementa demittit redemtor 35
    Cum famulis, dominusque terrae
Fastidiosus; sed Timor et Minae
Scandunt eodem, quo dominus: neque
  Decedit aerata triremi, et
    Post equitem sedet atra Cura. 40
Quod si dolentem nec Phrygius lapis,
Nec purpurarum sidere clarior
  Delenit usus, nec Falerna
    Vitis, Achaemeniumve costum,
Cur invidendis postibus et novo 45
Sublime ritu moliar atrium?
  Cur valle permutem Sabina
    Divitias operosiores?

CARMEN II.

Angustam amice pauperiem pati
Robustus acri militia puer
  Condiscat, et Parthos feroces
    Vexet eques metuendus hasta,
Vitamque sub divo trepidis agat 5
In rebus. Illum et moenibus hosticis
  Matrona bellantis tyranni
    Prospiciens et adulta virgo
Suspiret, eheu! ne rudis agminum
Sponsus lacessat regius asperum 10

Tactu leonem, quem cruenta
Per medias rapit ira caedes.
Dulce et decorum est pro patria mori:
Mors et fugacem persequitur virum,
Nec parcit imbellis juventae 15
Poplitibus timidoque tergo.
Virtus, repulsae nescia sordidae,
Intaminatis fulget honoribus,
Nec sumit aut ponit secures
Arbitrio popularis aurae. 20
Virtus, recludens immeritis mori
Coelum, negata tentat iter via,
Coetusque vulgares et udam
Spernit humum fugiente penna.
Est et fideli tuta silentio 25
Merces: vetabo, qui Cereris sacrum
Vulgarit arcanae, sub isdem
Sit trabibus, fragilemve mecum
Solvat phaselum. Saepe Diespiter
Neglectus incesto addidit integrum: 30
Raro antecedentem scelestum
Deseruit pede Poena claudo.

CARMEN III.

JUSTUM et tenacem propositi virum
Non civium ardor prava jubentium,
Non vultus instantis tyranni
Mente quatit solida, neque Auster,
Dux inquieti turbidus Adriae, 5
Nec fulminantis magna manus Jovis:
Si fractus illabatur orbis,
Impavidum ferient ruinae.
Hac arte Pollux et vagus Hercules
Enisus arces attigit igneas, 10
Quos inter Augustus recumbens
Purpureo bibit ore nectar.

Hac te merentem, Bacche pater, tuae
Vexere tigres indocili jugum
  Collo trahentes; hac Quirinus 15
    Martis equis Acheronta fugit,
Gratum elocuta consiliantibus
Junone divis: Ilion, Ilion
  Fatalis incestusque judex
    Et mulier peregrina vertit 20
In pulverem, ex quo destituit deos
Mercede pacta Laomedon, mihi
  Castaeque damnatum Minervae
    Cum populo et duce fraudulento.
Jam nec Lacaenae splendet adulterae 25
Famosus hospes, nec Priami domus
  Perjura pugnaces Achivos
    Hectoreis opibus refringit,
Nostrisque ductum seditionibus
Bellum resedit. Protinus et graves 30
  Iras, et invisum nepotem,
    Troïa quem peperit sacerdos,
Marti redonabo; illum ego lucidas
Inire sedes, discere nectaris
  Succos, et adscribi quietis 35
    Ordinibus patiar deorum.
Dum longus inter saeviat Ilion
Romamque pontus, qualibet exsules
  In parte regnanto beati;
    Dum Priami Paridisque busto 40
Insultet armentum, et catulos ferae
Celent inultae, stet Capitolium
  Fulgens, triumphatisque possit
    Roma ferox dare jura Medis.
Horrenda late nomen in ultimas 45
Extendat oras, qua medius liquor
  Secernit Europen ab Afro,
    Qua tumidus rigat arva Nilus,
Aurum irrepertum, et sic melius situm
Quum terra celat, spernere fortior, 50
  Quam cogere, humanos in usus
    Omne sacrum rapiente dextra.

Quicunque mundo terminus obstitit,
Hunc tangat armis, visere gestiens,
  Qua parte debacchentur ignes, 55
    Qua nebulae pluviique rores.
Sed bellicosis fata Quiritibus
Hac lege dico, ne nimium pii
  Rebusque fidentes avitae
    Tecta velint reparare Trojae. 60
Trojae renascens alite lugubri
Fortuna tristi clade iterabitur,
  Ducente victrices catervas
    Conjuge me Jovis et sorore.
Ter si resurgat murus aheneus 65
Auctore Phoebo, ter pereat meis
  Excisus Argivis, ter uxor
    Capta virum puerosque ploret.
Non haec jocosae conveniunt lyrae:
Quo, Musa, tendis? Desine pervicax 70
  Referre sermones deorum et
    Magna modis tenuare parvis.

CARMEN IV.

AD CALLIOPEN.

Descende coelo, et dic age tibia
Regina longum Calliope melos,
  Seu voce nunc mavis acuta,
    Seu fidibus citharaque Phoebi.
Auditis, an me ludit amabilis 5
Insania? Audire et videor pios
  Errare per lucos, amoenae
    Quos et aquae subeunt et aurae.
Me fabulosae Volture in Apulo
Altricis extra limen Apuliae, 10
  Ludo fatigatumque somno
    Fronde nova puerum palumbes

Texere, mirum quod foret omnibus,
Quicunque celsae nidum Acherontiae,
Saltusque Bantinos, et arvum 15
Pingue tenent humilis Forenti;
Ut tuto ab atris corpore viperis
Dormirem et ursis, ut premerer sacra
Lauroque collataque myrto,
Non sine dis animosus infans. 20
Vester, Camenae, vester in arduos
Tollor Sabinos, seu mihi frigidum
Praeneste, seu Tibur supinum,
Seu liquidae placuere Baiae.
Vestris amicum fontibus et choris 25
Non me Philippis versa acies retro,
Devota non exstinxit arbos,
Nec Sicula Palinurus unda.
Utcunque mecum vos eritis, libens
Insanientem navita Bosporum 30
Tentabo, et urentes arenas
Litoris Assyrii viator.
Visam Britannos hospitibus feros,
Et laetum equino sanguine Concanum;
Visam pharetratos Gelonos 35
Et Scythicum inviolatus amnem.
Vos Caesarem altum, militia simul
Fessas cohortes addidit oppidis,
Finire quaerentem labores,
Pierio recreatis antro. 40
Vos lene consilium et datis et dato
Gaudetis, almae. Scimus, ut impios
Titanas immanemque turmam
Fulmine sustulerit caduco,
Qui terram inertem, qui mare temperat 45
Ventosum, et umbras regnaque tristia,
Divosque, mortalesque turbas
Imperio regit unus aequo.
Magnum illa terrorem intulerat Jovi
Fidens juventus horrida brachiis, 50
Fratresque tendentes opaco
Pelion imposuisse Olympo.

Sed quid Typhoeus et validus Mimas,
Aut quid minaci Porphyrion statu,
Quid Rhoetus, evulsisque truncis 55
Enceladus jaculator audax
Contra sonantem Palladis aegida
Possent ruentes? Hinc avidus stetit
Vulcanus, hinc matrona Juno, et
Nunquam humeris positurus arcum, 60
Qui rore puro Castaliae lavit
Crines solutos, qui Lyciae tenet
Dumeta natalemque silvam,
Delius et Patareus Apollo.
Vis consili expers mole ruit sua; 65
Vim temperatam di quoque provehunt
In majus; idem odere vires
Omne nefas animo moventes.
Testis mearum centimanus Gyas
Sententiarum, notus et integrae 70
Tentator Orion Dianae
Virginea domitus sagitta.
Injecta monstris Terra dolet suis,
Moeretque partus fulmine luridum
Missos ad Orcum; nec peredit 75
Impositam celer ignis Aetnam,
Incontinentis nec Tityi jecur
Reliquit ales, nequitiae additus
Custos; amatorem et trecentae
Pirithoum cohibent catenae. 80

CARMEN V.

IN LAUDEM CAESARIS AUGUSTI.

Coelo tonantem credidimus Jovem
Regnare: praesens divus habebitur
Augustus, adjectis Britannis
Imperio gravibusque Persis.

Milesne Crassi conjuge barbara 5
Turpis maritus vixit, et hostium —
Pro curia inversique mores! —
Consenuit socerorum in arvis,
Sub rege Medo, Marsus et Apulus,
Anciliorum et nominis et togae 10
Oblitus aeternaeque Vestae,
Incolumi Jove et urbe Roma?
Hoc caverat mens provida Reguli,
Dissentientis conditionibus
Foedis, et exemplo trahenti 15
Perniciem veniens in aevum,
Si non periret immiserabilis
Captiva pubes. Signa ego Punicis
Affixa delubris, et arma
Militibus sine caede, dixit, 20
Derepta vidi, vidi ego civium
Retorta tergo brachia libero,
Portasque non clausas, et arva
Marte coli populata nostro.
Auro repensus scilicet acrior 25
Miles redibit. Flagitio additis
Damnum: neque amissos colores
Lana refert medicata fuco,
Nec vera virtus, quum semel excidit,
Curat reponi deterioribus. 30
Si pugnat extricata densis
Cerva plagis, erit ille fortis,
Qui perfidis se credidit hostibus,
Et Marte Poenos proteret altero,
Qui lora restrictis lacertis 35
Sensit iners, timuitque mortem.
Hic, unde vitam sumeret aptius,
Pacem duello miscuit. O pudor!
O magna Carthago, probrosis
Altior Italiae ruinis! 40
Fertur pudicae conjugis osculum,
Parvosque natos, ut capitis minor,
Ab se removisse, et virilem
Torvus humi posuisse vultum;

Donec labantes consilio Patres 45
Firmaret auctor nunquam alias dato,
Interque moerentes amicos
Egregius properaret exsul.
Atqui sciebat quae sibi barbarus
Tortor pararet; non aliter tamen 50
Dimovit obstantes propinquos,
Et populum reditus morantem,
Quam si clientum longa negotia
Dijudicata lite relinqueret,
Tendens Venafranos in agros, 55
Aut Lacedaemonium Tarentum.

CARMEN VI.

AD ROMANOS.

Delicta majorum immeritus lues,
Romane, donec templa refeceris
Aedesque labentes deorum, et
Foeda nigro simulacra fumo.
Dis te minorem quod geris, imperas: 5
Hinc omne principium, huc refer exitum.
Di multa neglecti dederunt
Hesperiae mala luctuosae.
Jam bis Monaeses et Pacori manus
Non auspicatos contudit impetus 10
Nostros, et adjecisse praedam
Torquibus exiguis renidet.
Paene occupatam seditionibus
Delevit Urbem Dacus et Aethiops;
Hic classe formidatus, ille 15
Missilibus melior sagittis.
Fecunda culpae secula nuptias
Primum inquinavere et genus et domos:
Hoc fonte derivata clades
In patriam populumque fluxit. 20

Motus doceri gaudet Ionicos
Matura virgo, et fingitur artibus.
  Jam nunc et incestos amores
    De tenero meditatur ungui:
Mox juniores quaerit adulteros 25
Inter mariti vina, neque eligit,
  Cui donet impermissa raptim
    Gaudia, luminibus remotis.
Sed jussa coram non sine conscio
Surgit marito, seu vocat institor, 30
  Seu navis Hispanae magister,
    Dedecorum pretiosus emtor.
Non his juventus orta parentibus
Infecit aequor sanguine Punico,
  Pyrrhumque et ingentem cecidit 35
    Antiochum, Hannibalemque dirum:
Sed rusticorum mascula militum
Proles, Sabellis docta ligonibus
  Versare glebas, et severae
    Matris ad arbitrium recisos 40
Portare fustes, sol ubi montium
Mutaret umbras et juga demeret
  Bobus fatigatis, amicum
    Tempus agens abeunte curru.
Damnosa quid non imminuit dies? 45
Aetas parentum, pejor avis, tulit
  Nos nequiores, mox daturos
    Progeniem vitiosiorem.

CARMEN VII.

AD ASTERIEN.

Quid fles, Asterie, quem tibi candidi
Primo restituent vere Favonii
  Thyna merce beatum,
    Constantis juvenem fide,

Gygen? Ille Notis actus ad Oricum 5
Post insana Caprae sidera, frigidas
Noctes non sine multis
Insomnis lacrymis agit.
Atqui sollicitae nuntius hospitae,
Suspirare Chloën, et miseram tuis 10
Dicens ignibus uri,
Tentat mille vafer modis.
Ut Proetum mulier perfida credulum
Falsis impulerit criminibus nimis
Casto Bellerophonti 15
Maturare necem refert.
Narrat paene datum Pelea Tartaro,
Magnessam Hippolyten dum fugit abstinens;
Et peccare docentes
Fallax historias movet; 20
Frustra: nam scopulis surdior Icari
Voces audit adhuc integer. At tibi
Ne vicinus Enipeus
Plus justo placeat, cave;
Quamvis non alius flectere equum sciens 25
Aeque conspicitur gramine Martio,
Nec quisquam citus aeque
Tusco denatat alveo.
Prima nocte domum claude, neque in vias
Sub cantu querulae despice tibiae, 30
Et te saepe vocanti
Duram difficilis mane.

CARMEN VIII.

AD MAECENATEM.

Martis caelebs quid agam Kalendis,
Quid velint flores et acerra thuris
Plena, miraris, positusque carbo
Cespite vivo,

Docte sermones utriusque linguae: 5
Voveram dulces epulas et album
Libero caprum, prope funeratus
Arboris ictu.
Hic dies anno redeunte festus
Corticem adstrictum pice demovebit 10
Amphorae fumum bibere institutae
Consule Tullo.
Sume, Maecenas, cyathos amici
Sospitis centum, et vigiles lucernas
Perfer in lucem; procul omnis esto 15
Clamor et ira.
Mitte civiles super urbe curas:
Occidit Daci Cotisonis agmen,
Medus infestus sibi luctuosis
Dissidet armis, 20
Servit Hispanae vetus hostis orae,
Cantaber, sera domitus catena,
Jam Scythae laxo meditantur arcu
Cedere campis.
Negligens, ne qua populus laboret, 25
Parce privatus nimium cavere;
Dona praesentis cape laetus horae et
Linque severa.

CARMEN IX.

CARMEN AMOEBAEUM.

Hor. Donec gratus eram tibi,
Nec quisquam potior brachia candidae
Cervici juvenis dabat,
Persarum vigui rege beatior.
Lyd. Donec non alia magis 5
Arsisti, neque erat Lydia post Chloën,
Multi Lydia nominis
Romana vigui clarior Ilia.

Hor. Me nunc Thressa Chloë regit,
Dulces docta modos, et citharae sciens, 10
Pro qua non metuam mori,
Si parcent animae fata superstiti.
Lyd. Me torret face mutua
Thurini Calais filius Ornyti,
Pro quo bis patiar mori, 15
Si parcent puero fata superstiti.
Hor. Quid, si prisca redit Venus,
Diductosque jugo cogit aheneo ?
Si flava excutitur Chloë,
Rejectaeque patet janua Lydiae ? 20
Lyd. Quamquam sidere pulchrior
Ille est, tu levior cortice, et improbo
Iracundior Adria,
Tecum vivere amem, tecum obeam libens.

CARMEN X.

AD LYCEN.

Extremum Tanain si biberes, Lyce,
Saevo nupta viro, me tamen asperas
Porrectum ante fores objicere incolis
Plorares Aquilonibus.
Audis quo strepitu janua, quo nemus 5
Inter pulchra satum tecta remugiat
Ventis, et positas ut glaciet nives
Puro numine Jupiter ?
Ingratam Veneri pone superbiam,
Ne currente rota funis eat retro. 10
Non te Penelopen difficilem procis
Tyrrhenus genuit parens.
O, quamvis neque te munera, nec preces,
Nec tinctus viola pallor amantium,
Nec vir Pieria pellice saucius 15
Curvat, supplicibus tuis

Parcas, nec rigida mollior aesculo,
Nec Mauris animum mitior anguibus.
Non hoc semper erit liminis aut aquae
Coelestis patiens latus. 20

CARMEN XI.

AD MERCURIUM.

Mercuri, nam te docilis magistro
Movit Amphion lapides canendo,
Tuque, testudo, resonare septem
Callida nervis,
Nec loquax olim neque grata, nunc et 5
Divitum mensis et amica templis:
Dic modos, Lyde quibus obstinatas
Applicet aures.
Quae, velut latis equa trima campis,
Ludit exsultim metuitque tangi, 10
Nuptiarum expers, et adhuc protervo
Cruda marito.
Tu potes tigres comitesque silvas
Ducere, et rivos celeres morari;
Cessit immanis tibi blandienti 15
Janitor aulae,
Cerberus, quamvis furiale centum
Muniant angues caput ejus atque
Spiritus teter saniesque manet
Ore trilingui. 20
Quin et Ixion Tityosque vultu
Risit invito, stetit urna paullum
Sicca, dum grato Danai puellas
Carmine mulces.
Audiat Lyde scelus atque notas 25
Virginum poenas, et inane lymphae
Dolium fundo pereuntis imo,
Seraque fata,

Quae manent culpas etiam sub Orco.
Impiae, — nam quid potuere majus? — 30
Impiae sponsos potuere duro
Perdere ferro.
Una de multis, face nuptiali
Digna, perjurum fuit in parentem
Splendide mendax, et in omne virgo 35
Nobilis aevum:
Surge, quae dixit juveni marito,
Surge, ne longus tibi somnus, unde
Non times, detur: socerum et scelestas
Falle sorores, 40
Quae, velut nactae vitulos leaenae,
Singulos, eheu! lacerant: ego illis
Mollior nec te feriam, neque intra
Claustra tenebo.
Me pater saevis oneret catenis, 45
Quod viro clemens misero peperci;
Me vel extremos Numidarum in agros
Classe releget.
I, pedes quo te rapiunt et aurae,
Dum favet nox et Venus, I secundo 50
Omine, et nostri memorem sepulcro
Scalpe querelam.

CARMEN XII.

AD NEOBULEN.

Miserarum est, neque amori dare ludum, neque dulci
Mala vino lavere, aut exanimari metuentes
Patruae verbera linguae.
Tibi qualum Cytheręae puer ales, tibi telas,
Operosaeque Minervae studium aufert, Neobule, 5
Liparei nitor Hebri,
Simul unctos Tiberinis humeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno

Neque segni pede victus;
Catus idem per apertum fugientes agitato 10
Grege cervos jaculari, et celer alto latitantem
Fruticeto excipere aprum.

CARMEN XIII.

AD FONTEM BANDUSIUM.

O FONS Bandusiae, splendidior vitro,
Dulci digne mero non sine floribus,
Cras donaberis haedo,
Cui frons turgida cornibus
Primis et Venerem et proelia destinat. 5
Frustra: nam gelidos inficiet tibi
Rubro sanguine rivos
Lascivi suboles gregis.
Te flagrantis atrox hora Caniculae
Nescit tangere, tu frigus amabile 10
Fessis vomere tauris
Praebes, et pecori vago.
Fies nobilium tu quoque fontium,
Me dicente cavis impositam ilicem
Saxis, unde loquaces 15
Lymphae desiliunt tuae.

CARMEN XIV.

AD POPULUM ROMANUM.

HERCULIS ritu modo dictus, O plebs,
Morte venalem petiisse laurum
Caesar Hispana repetit penates
Victor ab ora.

Unico gaudens mulier marito 5
Prodeat, justis operata divis,
Et soror clari ducis, et decorae
Supplice vitta
Virginum matres, juvenumque nuper
Sospitum. Vos, o pueri et puellae 10
Jam virum expertae, male ominatis
Parcite verbis.
Hic dies vere mihi festus atras
Eximet curas: ego nec tumultum,
Nec mori per vim metuam, tenente 15
Caesare terras.
I, pete unguentum, puer, et coronas,
Et cadum Marsi memorem duelli,
Spartacum si qua potuit vagantem
Fallere testa. 20
Dic et argutae properet Neaerae
Myrrheum nodo cohibere crinem;
Si per invisum mora janitorem
Fiet, abito.
Lenit albescens animos capillus 25
Litium et rixae cupidos protervae;
Non ego hoc ferrem, calidus juventa,
Consule Planco.

CARMEN XV.

IN CHLORIN.

Uxor pauperis Ibyci,
Tandem nequitiae fige modum tuae,
Famosisque laboribus:
Maturo propior desine funeri
Inter ludere virgines, 5
Et stellis nebulam spargere candidis.
Non, si quid Pholoën satis,
Et te, Chlori, decet: filia rectius

Expugnat juvenum domos,
Pulso Thyias uti concita tympano. 10
Illam cogit amor Nothi
Lascivae similem ludere capreae:
Te lanae prope nobilem
Tonsae Luceriam, non citharae, decent,
Nec flos purpureus rosae, 15
Nec poti, vetulam, faece tenus cadi.

CARMEN XVI.

AD MAECENATEM.

Inclusam Danaën turris ahenea,
Robustaeque fores, et vigilum canum
Tristes excubiae munierant satis
Nocturnis ab adulteris,
Si non Acrisium, virginis abditae 5
Custodem pavidum, Jupiter et Venus
Risissent: fore enim tutum iter et patens
Converso in pretium deo.
Aurum per medios ire satellites,
Et perrumpere amat saxa potentius 10
Ictu fulmineo: concidit auguris
Argivi domus, ob lucrum
Demersa exitio; diffidit urbium
Portas vir Macedo, et subruit aemulos
Reges muneribus; munera navium 15
Saevos illaqueant duces.
Crescentem sequitur cura pecuniam,
Majorumque fames. Jure perhorrui
Late conspicuum tollere verticem,
Maecenas, equitum decus. 20
Quanto quisque sibi plura negaverit,
Ab dis plura feret: nil cupientium
Nudus castra peto, et transfuga divitum
Partes linquere gestio,

Contemtae dominus splendidior rei, 25
Quam si, quidquid arat impiger Apulus,
Occultare meis dicerer horreis,
  Magnas inter opes inops.
Purae rivus aquae, silvaque jugerum
Paucorum, et segetis certa fides meae, 30
Fulgentem imperio fertilis Africae
  Fallit sorte beatior.
Quamquam nec Calabrae mella ferunt apes,
Nec Laestrygonia Bacchus in amphora
Languescit mihi, nec pinguia Gallicis 35
  Crescunt vellera pascuis,
Importuna tamen pauperies abest;
Nec, si plura velim, tu dare deneges.
Contracto melius parva cupidine
  Vectigalia porrigam, 40
Quam si Mygdoniis regnum Alyattei
Campis continuem. Multa petentibus
Desunt multa: bene est, cui Deus obtulit
  Parca, quod satis est, manu.

CARMEN XVII.

AD AELIUM LAMIAM.

Aeli, vetusto nobilis ab Lamo, —
Quando et priores hinc Lamias ferunt
  Denominatos, et nepotum
    Per memores genus omne fastos
Auctore ab illo ducit originem, 5
Qui Formiarum moenia dicitur
  Princeps et innantem Maricae
    Litoribus tenuisse Lirim,
Late tyrannus: — cras foliis nemus
Multis et alga litus inutili 10
  Demissa tempestas ab Euro
    Sternet, aquae nisi fallit augur

Annosa cornix. Dum potis, aridum
Compone lignum: cras Genium mero
Curabis et porco bimestri, 15
Cum famulis operum solutis.

CARMEN XVIII.

AD FAUNUM.

FAUNE, Nympharum fugientum amator,
Per meos fines et aprīca rura
Lenis incēdas, abeasque parvis
Aequus alumnis,
Si tener pleno cadit haedus anno, 5
Larga nec desunt Veneris sodali
Vina craterae, vetus ara multo
Fumat odore.
Ludit herboso pecus omne campo,
Quum tibi Nonae redeunt Decembres; 10
Festus in pratis vacat otioso
Cum bove pagus:
Inter audaces lupus errat agnos;
Spargit agrestes tibi silva frondes;
Gaudet invisam pepulisse fossor 15
Ter pede terram.

CARMEN XIX.

AD TELEPHUM.

QUANTUM distet ab Inacho
Codrus, pro patria non timidus mori,
Narras, et genus Aeaci,
Et pugnata sacro bella sub Ilio:

Quo Chium pretio cadum 5
Mercemur, quis aquam temperet ignibus,
Quo praebente domum et quota
Pelignis caream frigoribus, taces.
Da lunae propere novae,
Da noctis mediae, da, puer, auguris 10
Murenae: tribus aut novem
Miscentur cyathis pocula commodis.
Qui Musas amat impares,
Ternos ter cyathos attonitus petet
Vates; tres prohibet supra 15
Rixarum metuens tangere Gratia,
Nudis juncta sororibus.
Insanire juvat: cur Berecyntiae
Cessant flamina tibiae?
Cur pendet tacita fistula cum lyra? 20
Parcentes ego dexteras
Odi: sparge rosas; audiat invidus
Dementem strepitum Lycus
Et vicina seni non habilis Lyco.
Spissa te nitidum coma, 25
Puro te similem, Telephe, Vespero,
Tempestiva petit Rhode:
Me lentus Glycerae torret amor meae.

CARMEN XX.

AD PYRRHUM.

Non vides, quanto moveas periclo,
Pyrrhe, Gaetulae catulos leaenae?
Dura post paullo fugies inaudax
Proelia raptor
Quum per obstantes juvenum catervas 5
Ibit insignem repetens Nearchum,
Grande certamen, tibi praeda cedat
Major an illi.

Interim, dum tu celeres sagittas
Promis, haec dentes acuit timendos, 10
Arbiter pugnae posuisse nudo
Sub pede palmam
Fertur, et leni recreare vento
Sparsum odoratis humerum capillis,
Qualis aut Nireus fuit, aut aquosa 15
Raptus ab Ida.

CARMEN XXI.

AD AMPHORAM.

O NATA mecum consule Manlio,
Seu tu querelas, sive geris jocos,
Seu rixam et insanos amores,
Seu facilem, pia, testa, somnum;
Quocunque lectum nomine Massicum 5
Servas, moveri digna bono die,
Descende, Corvino jubente,
Promere languidiora vina.
Non ille, quamquam Socraticis madet
Sermonibus, te negliget horridus: 10
Narratur et prisci Catonis
Saepe mero caluisse virtus.
Tu lene tormentum ingenio admoves
Plerumque duro; tu sapientium
Curas et arcanum jocoso 15
Consilium retegis Lyaeo;
Tu spem reducis mentibus anxiis
Viresque, et addis cornua pauperi,
Post te neque iratos trementi
Regum apices, neque militum arma. 20
Te Liber, et, si laeta aderit, Venus,
Segnesque nodum solvere Gratiae,
Vivaeque producent lucernae,
Dum rediens fugat astra Phoebus.

CARMEN XXII.

AD DIANAM.

MONTIUM custos nemorumque, Virgo,
Quae laborantes utero puellas
Ter vocata audis adimisque leto,
Diva triformis,
Imminens villae tua pinus esto, 5
Quam per exactos ego laetus annos
Verris obliquum meditantis ictum
Sanguine donem.

CARMEN XXIII.

AD PHIDYLEN.

COELO supinas si tuleris manus
Nascente Luna, rustica Phidyle,
Si thure placaris et horna
Fruge Lares, avidaque porca,
Nec pestilentem sentiet Africum 5
Fecunda vitis, nec sterilem seges
Robiginem, aut dulces alumni
Pomifero grave tempus anno.
Nam quae nivali pascitur Algido
Devota quercus inter et ilices, 10
Aut crescit Albanis in herbis,
Victima pontificum securim
Cervice tinget: te nihil attinet
Tentare multa caede bidentium
Parvos coronantem marino 15
Rore deos fragilique myrto.
Immunis aram si tetigit manus,
Non sumptuosa blandior hostia

Mollivit aversos Penates
Farre pio et saliente mica. 20

CARMEN XXIV.

IN AVAROS.

INTACTIS opulentior
Thesauris Arabum et divitis Indiae,
Caementis licet occupes
Tyrrhenum omne tuis et mare Apulicum,
Si figit adamantinos 5
Summis verticibus dira Necessitas
Clavos, non animum metu,
Non mortis laqueis expedies caput.
Campestres melius Scythae,
Quorum plaustra vagas rite trahunt domos, 10
Vivunt, et rigidi Getae,
Immetata quibus jugera liberas
Fruges et Cererem ferunt,
Nec cultura placet longior annua,
Defunctumque laboribus 15
Aequali recreat sorte vicarius.
Illic matre carentibus
Privignis mulier temperat innocens,
Nec dotata regit virum
Conjux, nec nitido fidit adultero. 20
Dos est magna parentium
Virtus, et metuens alterius viri
Certo foedere castitas,
Et peccare nefas, aut pretium est mori.
O quisquis volet impias 25
Caedes et rabiem tollere civicam,
Si quaeret Pater Urbium
Subscribi statuis, indomitam audeat
Refrenare licentiam,
Clarus postgenitis: quatenus, heu nefas! 30

Virtutem incolumem odimus,
Sublatam ex oculis quaerimus invidi.
Quid tristes querimoniae,
Si non supplicio culpa reciditur;
Quid leges, sine moribus 35
Vanae, proficiunt, si neque fervidis
Pars inclusa caloribus
Mundi, nec Boreae finitimum latus,
Durataeque solo nives,
Mercatorem abigunt, horrida callidi 40
Vincunt aequora navitae,
Magnum pauperies opprobrium jubet
Quidvis et facere et pati,
Virtutisque viam deserit arduae?
Vel nos in Capitolium, 45
Quo clamor vocat et turba faventium,
Vel nos in mare proximum
Gemmas, et lapides, aurum et inutile,
Summi materiem mali,
Mittamus, scelerum si bene poenitet. 50
Eradenda cupidinis
Pravi sunt elementa, et tenerae nimis
Mentes asperioribus
Formandae studiis. Nescit equo rudis
Haerere ingenuus puer, 55
Venarique timet, ludere doctior,
Seu Graeco jubeas trocho,
Seu malis vetita legibus alea,
Quum perjūra patris fides
Consortem, socium fallat, et hospitem, 60
Indignoque pecuniam
Haeredi properet. Scilicet improbae
Crescunt divitiae; tamen
Curtae nescio quid semper abest rei.

CARMEN XXV.

AD BACCHUM.

Quo me, Bacche, rapis tui
Plenum? quae nemora aut quos agor in specus,
Velox mente nova? quibus
Antris egregii Caesaris audiar
Aeternum meditans decus 5
Stellis inserere et consilio Jovis?
Dicam insigne, recens, adhuc
Indictum ore alio. Non secus in jugis
Exsomnis stupet Euias,
Hebrum prospiciens et nive candidam 10
Thracen ac pede barbaro
Lustratam Rhodopen. Ut mihi devio
Ripas et vacuum nemus
Mirari libet. O Naïadum potens
Baccharumque valentium 15
Proceras manibus vertere fraxinos
Nil parvum aut humili modo,
Nil mortale loquar. Dulce periculum est,
O Lenaee, sequi deum
Cingentem viridi tempora pampino. 20

CARMEN XXVI.

AD VENEREM.

Vixi puellis nuper idoneus,
Et militavi non sine gloria;
Nunc arma defunctumque bello
Barbiton hic paries habebit,
Laevum marinae qui Veneris latus 5
Custodit. Hic, hic ponite lucida

Funalia et vectes et arcus
Oppositis foribus minaces.
O quae beatam, diva, tenes Cyprum et
Memphin carentem Sithonia nive, 10
Regina, sublimi flagello
Tange Chloën semel arrogantem.

CARMEN XXVII.

AD GALATEAM.

Impios parrae recinentis omen
Ducat, et praegnans canis, aut ab agro
Rava decurrens lupa Lanuvino,
Fetaque vulpes.
Rumpat et serpens iter institutum, 5
Si per obliquum similis sagittae
Terruit mannos. Ego cui timebo
Providus auspex,
Antequam stantes repetat paludes
Imbrium divina avis imminentum, 10
Oscinem corvum prece suscitabo
Solis ab ortu.
Sis licet felix, ubicunque mavis,
At memor nostri, Galatea, vivas,
Teque nec laevus vetet ire picus, 15
Nec vaga cornix.
Sed vides, quanto trepidet tumultu
Pronus Orion. Ego, quid sit ater
Adriae, novi, sinus, et quid albus
Peccet Iapyx. 20
Hostium uxores puerique caecos
Sentiant motus orientis Austri, et
Aequoris nigri fremitum, et trementes
Verbere ripas.
Sic et Europe niveum doloso 25
Credidit tauro latus, et scatentem

Belluis pontum mediasque fraudes
Palluit audax.
Nuper in pratis studiosa florum et
Debitae Nymphis opifex coronae 30
Nocte sublustri nihil astra praeter
Vidit et undas.
Quae simul centum tetigit potentem
Oppidis Creten: Pater, o relictum
Filiae nomen pietasque, dixit, 35
Victa furore!
Unde quo veni? Levis una mors est
Virginum culpae. Vigilansne ploro
Turpe commissum, an vitiis carentem
Ludit imago 40
Vana, quae porta fugiens eburna
Somnium ducit? Meliusne fluctus
Ire per longos fuit, an recentes
Carpere flores?
Si quis infamem mihi nunc juvencum 45
Dedat iratae, lacerare ferro et
Frangere enitar modo multum amati
Cornua monstri.
Impudens liqui patrios Penates,
Impudens Orcum moror. O deorum 50
Si quis haec audis, utinam inter errem
Nuda leones!
Antequam turpis macies decentes
Occupet malas, teneraeque sucus
Defluat praedae, speciosa quaero 55
Pascere tigres.
Vilis Europe, pater urget absens,
Quid mori cessas? Potes hac ab orno
Pendulum zona bene te secuta
Laedere collum. 60
Sive te rupes et acuta leto
Saxa delectant, age, te procellae
Crede veloci nisi herile mavis
Carpere pensum,
Regius sanguis, dominaeque tradi 65
Barbarae pellex. Aderat querenti

Perfidum ridens Venus, et remisso
Filius arcu.
Mox, ubi lusit satis, Abstineto,
Dixit, irarum calidaeque rixae,
Quum tibi invisus laceranda reddet
Cornua taurus.
Uxor invicti Jovis esse nescis.
Mitte singultus, bene ferre magnam
Disce fortunam; tua sectus orbis
Nomina ducet.

CARMEN XXVIII.

AD LYDEN.

Festo quid potius die
Neptuni faciam? Prome reconditum,
Lyde strenua, Caecubum,
Munitaeque adhibe vim sapientiae.
Inclinare meridiem
Sentis, ac, veluti stet volucris dies,
Parcis deripere horreo
Cessantem Bibuli consulis amphoram.
Nos cantabimus invicem
Neptunum et virides Nereïdum choros;
Tu curva recines lyra
Latonam et celeris spicula Cynthiae,
Summo carmine, quae Cnidon
Fulgentesque tenet Cycladas, et Paphon
Junctis visit oloribus;
Dicetur merita Nox quoque naenia.

CARMEN XXIX.

AD MAECENATEM.

TYRRHENA regum progenies, tibi
Non ante verso lene merum cado
  Cum flore, Maecenas, rosarum, et
    Pressa tuis balanus capillis
Jamdudum apud me est. Eripe te morae; 5
Ne semper udum Tibur et Aesulae
  Declive contempleris arvum et
    Telegoni juga parricidae.
Fastidiosam desere copiam et
Molem propinquam nubibus arduis: 10
  Omitte mirari beatae
    Fumum et opes strepitumque Romae.
Plerumque gratae divitibus vices,
Mundaeque parvo sub lare pauperum
  Coenae sine aulaeis et ostro 15
    Sollicitam explicuere frontem.
Jam clarus occultum Andromedae pater
Ostendit ignem, jam Procyon furit
  Et stella vesani Leonis,
    Sole dies referente siccos. 20
Jam pastor umbras cum grege languido
Rivumque fessus quaerit et horridi
  Dumeta Silvani; caretque
    Ripa vagis taciturna ventis.
Tu, civitatem quis deceat status, 25
Curas et Urbi sollicitus times,
  Quid Seres et regnata Cyro
    Bactra parent Tanaisque discors.
Prudens futuri temporis exitum
Caliginosa nocte premit deus, 30
  Ridetque, si mortalis ultra
    Fas trepidat. Quod adest memento
Componere aequus: cetera fluminis
Ritu feruntur, nunc medio aequore

Cum pace delabentis Etruscum 35
In mare, nunc lapides adesos,
Stirpesque raptas, et pecus et domos
Volventis una, non sine montium
Clamore vicinaeque silvae,
Quum fera diluvies quietos 40
Irritat amnes. Ille potens sui
Laetusque deget, cui licet in diem
Dixisse, Vixi: cras vel atra
Nube polum Pater occupato
Vel sole puro; non tamen irritum, 45
Quodcunque retro est, efficiet, neque
Diffinget infectumque reddet,
Quod fugiens semel hora vexit.
Fortuna saevo laeta negotio, et
Ludum insolentem ludere pertinax, 50
Transmutat incertos honores,
Nunc mihi, nunc alii benigna.
Laudo manentem; si celeres quatit
Pennas, resigno quae dedit, et mea
Virtute me involvo, probamque 55
Pauperiem sine dote quaero.
Non est meum, si mugiat Africis
Malus procellis, ad miseras preces
Decurrere, et votis pacisci,
Ne Cypriae Tyriaeve merces 60
Addant avaro divitias mari.
Tunc me, biremis praesidio scaphae
Tutum, per Aegaeos tumultus
Aura feret geminusque Pollux.

CARMEN XXX.

Exegi monimentum aere perennius,
Regalique situ pyramidum altius;
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis

Annorum series et fuga temporum. 5
Non omnis moriar, multaque pars mei
Vitabit Libitinam. Usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita Virgine pontifex.
Dicar, qua violens obstrepit Aufidus, 10
Et qua pauper aquae Daunus agrestium
Regnavit populorum, ex humili potens
Princeps Aeolium carmen ad Italos
Deduxisse modos. Sume superbiam
Quaesitam meritis, et mihi Delphica 15
Lauro cinge volens, Melpomene, comam.

Q. HORATII FLACCI

CARMINUM

LIBER QUARTUS.

CARMEN I.

AD VENEREM.

INTERMISSA, Venus, diu
Rursus bella moves? Parce, precor, precor!
Non sum, qualis eram bonae
Sub regno Cinarae. Desine, dulcium
Mater saeva Cupidinum, 5
Circa lustra decem flectere mollibus
Jam durum imperiis: abi,
Quo blandae juvenum te revocant preces.
Tempestivius in domum
Paulli, purpureis ales oloribus, 10
Comissabere Maximi,
Si torrere jecur quaeris idoneum:
Namque et nobilis, et decens,
Et pro sollicitis non tacitus reis,
Et centum puer artium, 15
Late signa feret militiae tuae.
Et, quandoque potentior
Largi muneribus riserit aemuli,
Albanos prope te lacus
Ponet marmoream sub trabe citrea. 20
Illic plurima naribus
Duces thura, lyraeque et Berecyntiae

Delectabere tibiae
Mixtis carminibus, non sine fistula;
Illic bis pueri die 25
Numen cum teneris virginibus tuum
Laudantes pede candido
In morem Salium ter quatient humum.
Me nec femina nec puer
Jam nec spes animi credula mutui, 30
Nec certare juvat mero,
Nec vincire novis tempora floribus.
Sed cur, heu, Ligurine, cur
Manat rara meas lacryma per genas?
Cur facunda parum decoro 35
Inter verba cadit lingua silentio?
Nocturnis ego somniis
Jam captum teneo, jam volucrem sequor
Te per gramina Martii
Campi, te per aquas, dure, volubiles. 40

CARMEN II.

AD IULUM ANTONIUM.

Pindarum quisquis studet aemulari,
Iule, ceratis ope Daedalea
Nititur pennis, vitreo daturus
Nomina ponto.
Monte decurrens velut amnis, imbres 5
Quem super notas aluere ripas,
Fervet immensusque ruit profundo
Pindarus ore,
Laurea donandus Apollinari,
Seu per audaces nova dithyrambos 10
Verba devolvit, numerisque fertur
Lege solutis;
Seu deos regesve canit, deorum
Sanguinem, per quos cecidere justa

Morte Centauri, cecidit tremendae 15
Flamma Chimaerae;
Sive, quos Elea domum reducit
Palma coelestes, pugilemve equumve
Dicit, et centum potiore signis
Munere donat, 20
Flebili sponsae juvenemve raptum
Plorat, et vires animumque moresque
Aureos educit in astra, nigroque
Invidet Orco.
Multa Dircaeum levat aura cycnum, 25
Tendit, Antoni, quoties in altos
Nubium tractus. Ego, apis Matinae
More modoque,
Grata carpentis thyma per laborem
Plurimum, circa nemus uvidique 30
Tiburis ripas operosa parvus
Carmina fingo.
Concines majore poëta plectro
Caesarem, quandoque trahet feroces
Per sacrum clivum, merita decorus 35
Fronde, Sygambros;
Quo nihil majus meliusve terris
Fata donavere bonique divi,
Nec dabunt, quamvis redeant in aurum
Tempora priscum. 40
Concines laetosque dies et Urbis
Publicum ludum, super impetrato
Fortis Augusti reditu forumque
Litibus orbum.
Tum meae, si quid loquor audiendum, 45
Vocis accedet bona pars; et, O Sol
Pulcher! O laudande! canam, recepto
Caesare felix.
Teque, dum procedit, Io Triumphe!
Non semel dicemus, Io Triumphe! 50
Civitas omnis, dabimusque divis
Thura benignis.
Te decem tauri totidemque vaccae,
Me tener solvet vitulus, relicta

Matre, qui largis juvenescit herbis 55
In mea vota,
Fronte curvatos imitatus ignes
Tertium Lunae referentis ortum,
Qua notam duxit niveus videri,
Cetera fulvus. 60

CARMEN III.

AD MELPOMENEN.

Quem tu, Melpomene, semel
Nascentem placido lumine videris,
Illum non labor Isthmius
Clarabit pugilem, non equus impiger
Curru ducet Achaico 5
Victorem, neque res bellica Deliis
Ornatum foliis ducem,
Quod regum tumidas contuderit minas,
Ostendet Capitolio:
Sed quae Tibur aquae fertile praefluunt, 10
Et spissae nemorum comae,
Fingent Aeolio carmine nobilem.
Romae principis urbium
Dignatur soboles inter amabiles
Vatum ponere me choros, 15
Et jam dente minus mordeor invido.
O, testudinis aureae
Dulcem quae strepitum, Pieri, temperas,
O, mutis quoque piscibus
Donatura cycni, si libeat, sonum, 20
Totum muneris hoc tui est,
Quod monstror digito praetereuntium
Romanae fidicen lyrae:
Quod spiro et placeo, (si placeo,) tuum est.

CARMEN IV.

DRUSI LAUDES.

QUALEM ministrum fulminis alitem,
Cui rex deorum regnum in aves vagas
Permisit, expertus fidelem
Jupiter in Ganymede flavo,
Olim juventas et patrius vigor 5
Nido laborum propulit inscium,
Vernique, jam nimbis remotis,
Insolitos docuere nisus
Venti paventem, mox in ovilia
Demisit hostem vividus impetus, 10
Nunc in reluctantes dracones
Egit amor dapis atque pugnae;
Qualemve laetis caprea pascuis
Intenta fulvae matris ab ubere
Jam lacte depulsum leonem, 15
Dente novo peritura, vidit:
Videre Raetis bella sub Alpibus
Drusum gerentem Vindelici; quibus
Mos unde deductus per omne
Tempus Amazonia securi 20
Dextras obarmet, quaerere distuli;
Nec scire fas est omnia; sed diu
Lateque victrices catervae,
Consiliis juvenis revictae,
Sensere, quid mens rite, quid indoles 25
Nutrita faustis sub penetralibus
Posset, quid Augusti paternus
In pueros animus Nerones.
Fortes creantur fortibus et bonis;
Est in juvencis, est in equis patrum 30
Virtus, neque imbellem feroces
Progenerant aquilae columbam:
Doctrina sed vim promovet insitam,
Rectique cultus pectora roborant;

Utcunque defecere mores,
Indecorant bene nata culpae.
Quid debeas, o Roma, Neronibus,
Testis Metaurum flumen, et Hasdrubal
Devictus, et pulcher fugatis
Ille dies Latio tenebris,
Qui primus alma risit adorea,
Dirus per urbes Afer ut Italas,
Ceu flamma per taedas vel Eurus
Per Siculas equitavit undas.
Post hoc secundis usque laboribus
Romana pubes crevit, et impio
Vastata Poenorum tumultu
Fana deos habuere rectos,
Dixitque tandem perfidus Hannibal:
Cervi, luporum praeda rapacium,
Sectamur ultro, quos opimus
Fallere et effugere est triumphus.
Gens, quae cremato fortis ab Ilio
Jactata Tuscis aequoribus, sacra,
Natosque maturosque patres
Pertulit Ausonias ad urbes,
Duris ut ilex tonsa bipennibus
Nigrae feraci frondis in Algido,
Per damna, per caedes, ab ipso
Ducit opes animumque ferro.
Non Hydra secto corpore firmior
Vinci dolentem crevit in Herculem,
Monstrumve submisere Colchi
Majus Echioniaeve Thebae.
Merses profundo, pulchrior exiet;
Luctere, multa proruet integrum
Cum laude victorem, geretque
Proelia conjugibus loquenda.
Carthagini jam non ego nuntios
Mittam superbos. Occidit, occidit
Spes omnis et fortuna nostri
Nominis, Hasdrubale interemto.
Nil Claudiae non perficient manus,
Quas et benigno numine Jupiter

Defendit, et curae sagaces 75
Expediunt per acuta belli.

CARMEN V.

AD AUGUSTUM.

DIVIS orte bonis, optime Romulae
Custos gentis, abes jam nimium diu:
Maturum reditum pollicitus patrum
Sancto concilio, redi.
Lucem redde tuae, dux bone, patriae; 5
Instar veris enim vultus ubi tuus
Affulsit populo, gratior it dies,
Et soles melius nitent.
Ut mater juvenem, quem Notus invido
Flatu Carpathii trans maris aequora 10
Cunctantem spatio longius annuo
Dulci distinet a domo,
Votis ominibusque et precibus vocat,
Curvo nec faciem litore demovet;
Sic desideriis icta fidelibus 15
Quaerit patria Caesarem.
Tutus bos etenim tuta perambulat,
Nutrit rura Ceres almaque Faustitas,
Pacatum volitant per mare navitae,
Culpari metuit Fides; 20
Nullis polluitur casta domus stupris,
Mos et lex maculosum edomuit nefas,
Laudantur simili prole puerperae,
Culpam poena premit comes.
Quis Parthum paveat! quis gelidum Scythen, 25
Quis Germania quos horrida parturit
Fetus, incolumi Caesare? quis ferae
Bellum curet Hiberiae?
Condit quisque diem collibus in suis,
Et vitem viduas ducit ad arbores; 30

Hinc ad vina venit laetus, et alteris
Te mensis adhibet deum;
Te multa prece, te prosequitur mero
Defuso pateris, et Laribus tuum
Miscet numen, uti Graecia Castoris 35
Et magni memor Herculis.
Longas o utinam, dux bone, ferias
Praestes Hesperiae! dicimus integro
Sicci mane die, dicimus uvidi,
Quum Sol oceano subest. 40

CARMEN VI.

AD APOLLINEM.

Dive, quem proles Niobea magnae
Vindicem linguae Tityosque raptor
Sensit, et Trojae prope victor altae
Phthius Achilles,
Ceteris major, tibi miles impar; 5
Filius quamquam Thetidis marinae
Dardanas turres quateret tremenda
Cuspide pugnax.
Ille, mordaci velut icta ferro
Pinus, aut impulsa cupressus Euro, 10
Procidit late posuitque collum in
Pulvere Teucro.
Ille non inclusus equo Minervae
Sacra mentito male feriatos
Troas et laetam Priami choreis 15
Falleret aulam;
Sed palam captis gravis, heu nefas! heu!
Nescios fari pueros Achivis
Ureret flammis, etiam latentem
Matris in alvo; 20
Ni tuis victus Venerisque gratae
Vocibus divum pater adnuisset

Rebus Aeneae potiore ductos
Alite muros.
Doctor argutae fidicen Thaliae, 25
Phoebe, qui Xantho lavis amne crines,
Dauniae defende decus Camenae,
Levis Agyieu.
Spiritum Phoebus mihi, Phoebus artem
Carminis, nomenque dedit poëtae. 30
Virginum primae, puerique claris
Patribus orti,
Deliae tutela deae, fugaces
Lyncas et cervos cohibentis arcu,
Lesbium servate pedem meique 35
Pollicis ictum,
Rite Latonae puerum canentes,
Rite crescentem face Noctilucam,
Prosperam frugum celeremque pronos
Volvere menses. 40
Nupta jam dices: Ego dis amicum,
Seculo festas referente luces,
Reddidi carmen, docilis modorum
Vatis Horati.

CARMEN VII.

AD TORQUATUM.

Diffugere nives, redeunt jam gramina campis,
Arboribusque comae;
Mutat terra vices, et decrescentia ripas
Flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet 5
Ducere nuda choros.
Immortalia ne speres, monet annus et almum
Quae rapit hora diem.
Frigora mitescunt Zephyris; ver proterit aestas,
Interitura, simul 10

Pomifer Auctumnus fruges effuderit, et mox
Bruma recurrit iners.
Damna tamen celeres reparant coelestia lunae:
Nos, ubi decidimus,
Quo pater Aeneas, quo dives Tullus et Ancus, 15
Pulvis et umbra sumus.
Quis scit, an adjiciant hodiernae crastina summae
Tempora di superi?
Cuncta manus avidas fugient haeredis, amico
Quae dederis animo. 20
Quum semel occideris, et de te splendida Minos
Fecerit arbitria,
Non, Torquate, genus, non te facundia, non te
Restituet pietas.
Infernis neque enim tenebris Diana pudicum 25
Liberat Hippolytum,
Nec Lethaea valet Theseus abrumpere caro
Vincula Pirithoo.

CARMEN VIII.

AD CENSORINUM.

Donarem pateras grataque commodus,
Censorine, meis aera sodalibus;
Donarem tripodas, praemia fortium
Graiorum, neque tu pessima munerum
Ferres, divite me scilicet artium, 5
Quas aut Parrhasius protulit, aut Scopas,
Hic saxo, liquidis ille coloribus
Sollers nunc hominem ponere, nunc deum.
Sed non haec mihi vis, non tibi talium
Res est aut animus deliciarum egens. 10
Gaudes carminibus; carmina possumus
Donare, et pretium dicere muneri.
Non incisa notis marmora publicis,
Per quae spiritus et vita redit bonis

Post mortem ducibus, non celeres fugae, 15
Rejectaeque retrorsum Hannibalis minae,
Non incendia Carthaginis impiae,
Ejus, qui domita nomen ab Africa
Lucratus rediit, clarius indicant
Laudes, quam Calabrae Pierides: neque, 20
Si chartae sileant, quod bene feceris,
Mercedem tuleris. Quid foret Iliae
Mavortisque puer, si taciturnitas
Obstaret meritis invida Romuli?
Ereptum Stygiis fluctibus Aeacum 25
Virtus et favor et lingua potentium
Vatum divitibus consecrat insulis.
Dignum laude virum Musa vetat mori:
Coelo Musa beat. Sic Jovis interest
Optatis epulis impiger Hercules; 30
Clarum Tyndaridae sidus ab infimis
Quassas eripiunt aequoribus rates;
Ornatus viridi tempora pampino
Liber vota bonos ducit ad exitus.

CARMEN IX.

AD LOLLIUM.

Ne forte credas interitura, quae,
Longe sonantem natus ad Aufidum,
Non ante vulgatas per artes
Verba loquor socianda chordis:
Non, si priores Maeonius tenet 5
Sedes Homerus, Pindaricae latent,
Ceaeque et Alcaei minaces
Stesichorique graves Camenae;
Nec, si quid olim lusit Anacreon,
Delevit aetas; spirat adhuc amor, 10
Vivuntque commissi calores
Aeoliae fidibus puellae.

Non sola comtos arsit adulteri
Crines, et aurum vestibus illitum
Mirata, regalesque cultus 15
Et comites Helene Lacaena,
Primusve Teucer tela Cydonio
Direxit arcu; non semel Ilios
Vexata; non pugnavit ingens
Idomeneus Sthenelusve solus 20
Dicenda Musis proelia; non ferox
Hector vel acer Deiphobus graves
Excepit ictus pro pudicis
Conjugibus puerisque primus.
Vixere fortes ante Agamemnona 25
Multi; sed omnes illacrymabiles
Urgentur ignotique longa
Nocte, carent quia vate sacro.
Paullum sepultae distat inertiae
Celata virtus. Non ego te meis 30
Chartis inornatum silebo,
Totve tuos patiar labores
Impune, Lolli, carpere lividas
Obliviones. Est animus tibi
Rerumque prudens, et secundis 35
Temporibus dubiisque rectus;
Vindex avarae fraudis, et abstinens
Ducentis ad se cuncta pecuniae,
Consulque non unius anni,
Sed quoties bonus atque fidus 40
Judex honestum praetulit utili,
Rejecit alto dona nocentium
Vultu, per obstantes catervas
Explicuit sua victor arma.
Non possidentem multa vocaveris 45
Recte beatum: rectius occupat
Nomen beati, qui deorum
Muneribus sapienter uti,
Duramque callet pauperiem pati,
Pejusque leto flagitium timet, 50
Non ille pro caris amicis
Aut patria timidus perire.

CARMEN X.

AD LIGURINUM.

O CRUDELIS adhuc et Veneris muneribus potens,
Insperata tuae quum veniet pluma superbiae,
Et, quae nunc humeris involitant, deciderint comae,
Nunc et qui color est puniceae flore prior rosae,
Mutatus Ligurinum in faciem verterit hispidam, 5
Dices, heu, quoties te in speculo videris alterum:
Quae mens est hodie, cur eadem non puero fuit,
Vel cur his animis incolumes non redeunt genae?

CARMEN XI.

AD PHYLLIDEM.

EST mihi nonum superantis annum
Plenus Albani cadus; est in horto,
Phylli, nectendis apium coronis;
Est hederae vis
Multa, qua crines religata fulges; 5
Ridet argento domus; ara castis
Vincta verbenis avet immolato
Spargier agno;
Cuncta festinat manus, huc et illuc
Cursitant mixtae pueris puellae; 10
Sordidum flammae trepidant rotantes
Vertice fumum
Ut tamen noris, quibus advoceris
Gaudiis, Idus tibi sunt agendae,
Qui dies mensem Veneris marinae 15
Findit Aprilem,
Jure solennis mihi, sanctiorque
Paene natali proprio, quod ex hac

Luce Maecenas meus affluentes
Ordinat annos. 20
Telephum, quem tu petis, occupavit,
Non tuae sortis juvenem, puella
Dives et lasciva, tenetque grata
Compede vinctum.
Terret ambustus Phaëthon avaras 25
Spes, et exemplum grave praebet ales
Pegasus, terrenum equitem gravatus
Bellerophontem,
Semper ut te digna sequare, et, ultra
Quam licet sperare nefas putando, 30
Disparem vites. Age jam, meorum
Finis amorum, —
Non enim posthac alia calebo
Femina, — condisce modos, amanda
Voce quos reddas; minuuntur atrae 35
Carmine curae.

CARMEN XII.

AD VIRGILIUM.

Jam veris comites, quae mare temperant,
Impellunt animae lintea Thraciae:
Jam nec prata rigent, nec fluvii strepunt
Hiberna nive turgidi.
Nidum ponit, Ityn flebiliter gemens, 5
Infelix avis, et Cecropiae domus
Aeternum opprobrium, quod male barbaras
Regum est ulta libidines.
Dicunt in tenero gramine pinguium
Custodes ovium carmina fistula, 10
Delectantque deum, cui pecus et nigri
Colles Arcadiae placent.
Adduxere sitim tempora, Virgili:
Sed pressum Calibus ducere Liberum

Si gestis, juvenum nobilium cliens, 15
Nardo vina merebere.
Nardi parvus onyx eliciet cadum,
Qui nunc Sulpiciis accubat horreis
Spes donare novas largus, amaraque
Curarum eluere efficax. 20
Ad quae si properas gaudia, cum tua
Velox merce veni: non ego te meis
Immunem meditor tingere poculis,
Plena dives ut in domo.
Verum pone moras et studium lucri; 25
Nigrorumque memor, dum licet, ignium
Misce stultitiam consiliis brevem:
Dulce est desipere in loco.

CARMEN XIII.

AD LYCEN.

Audivere, Lyce, di mea vota, di
Audivere, Lyce: fis anus, et tamen
Vis formosa videri,
Ludisque et bibis impudens,
Et cantu tremulo pota Cupidinem 5
Lentum sollicitas. Ille virentis et
Doctae psallere Chiae
Pulchris excubat in genis.
Importunus enim transvolat aridas
Quercus, et refugit te, quia luridi 10
Dentes, te quia rugae
Turpant et capitis nives;
Nec Coae referunt jam tibi purpurae,
Nec clari lapides tempora, quae semel
Notis condita fastis 15
Inclusit volucris dies.
Quo fugit Venus, heu! quove color? decens
Quo motus? quid habes illius, illius,

Quae spirabat amores,
Quae me surpuerat mihi,
Felix post Cinaram notaque et artium
Gratarum facies? Sed Cinarae breves
Annos fata dederunt,
Servatura diu parem
Cornicis vetulae temporibus Lycen,
Possent ut juvenes visere fervidi,
Multo non sine risu,
Dilapsam in cineres facem.

CARMEN XIV.

AD AUGUSTUM.

QUAE cura patrum, quaeve Quiritium,
Plenis honorum muneribus tuas,
Auguste, virtutes in aevum
Per titulos memoresque fastos
Aeternet, o, qua sol habitabiles
Illustrat oras, maxime principum!
Quem legis expertes Latinae
Vindelici didicere nuper,
Quid Marte posses; milite nam tuo
Drusus Genaunos, implacidum genus,
Breunosque veloces et arces
Alpibus impositas tremendis
Dejecit acer plus vice simplici.
Major Neronum mox grave proelium
Commisit, immanesque Raetos
Auspiciis pepulit secundis,
Spectandus in certamine Martio,
Devota morti pectora liberae
Quantis fatigaret ruinis;
Indomitas prope qualis undas
Exercet Auster, Pleiadum choro
Scindente nubes, impiger hostium

Vexare turmas, et frementem
Mittere equum medios per ignes.
Sic tauriformis volvitur Aufidus, 25
Qua regna Dauni praefluit Apuli,
Quum saevit, horrendamque cultis
Diluviem meditatur agris,
Ut barbarorum Claudius agmina
Ferrata vasto diruit impetu, 30
Primosque et extremos metendo
Stravit humum, sine clade victor,
Te copias, te consilium et tuos
Praebente divos. Nam tibi quo die
Portus Alexandrea supplex 35
Et vacuam patefecit aulam,
Fortuna lustro prospera tertio
Belli secundos reddidit exitus,
Laudemque et optatum peractis
Imperiis decus arrogavit. 40
Te Cantaber non ante domabilis,
Medusque, et Indus, te profugus Scythes
Miratur, o tutela praesens
Italiae dominaeque Romae.
Te fontium qui celat origines, 45
Nilusque, et Ister, te rapidus Tigris,
Te belluosus qui remotis
Obstrepit Oceanus Britannis,
Te non paventis funera Galliae
Duraeque tellus audit Hiberiae, 50
Te caede gaudentes Sygambri
Compositis venerantur armis.

CARMEN XV.

AUGUSTI LAUDES.

PHOEBUS volentem proelia me loqui
Victas et urbes increpuit lyra,

Ne parva Tyrrhenum per aequor
Vela darem. Tua, Caesar, aetas
Fruges et agris retulit uberes, 5
Et signa nostro restituit Jovi,
Derepta Parthorum superbis
Postibus, et vacuum duellis
Janum Quirini clausit, et ordinem
Rectum evaganti frena licentiae 10
Injecit, emovitque culpas,
Et veteres revocavit artes,
Per quas Latinum nomen et Italae
Crevere vires famaque et imperi
Porrecta majestas ad ortum 15
Solis ab Hesperio cubili.
Custode rerum Caesare non furor
Civilis aut vis exiget otium,
Non ira, quae procudit enses,
Et miseras inimicat urbes. 20
Non, qui profundum Danubium bibunt,
Edicta rumpent Julia, non Getae,
Non Seres, infidive Persae,
Non Tanain prope flumen orti.
Nosque et profestis lucibus et sacris. 25
Inter jocosi munera Liberi,
Cum prole matronisque nostris,
Rite deos prius apprecati,
Virtute functos more patrum duces,
Lydis remixto carmine tibiis, 30
Trojamque et Anchisen et almae
Progeniem Veneris canemus.

Q. HORATII FLACCI

E P O D O N

LIBER.

CARMEN I.

AD MAECENATEM.

Ibis Liburnis inter alta navium,
  Amice, propugnacula,
Paratus omne Caesari periculum
  Subire, Maecenas, tuo.
Quid nos? quibus te vita si superstite 5
  Jucunda, si contra, gravis.
Utrumne jussi persequemur otium,
  Non dulce, ni tecum simul,
An hunc laborem mente laturi, decet
  Qua ferre non molles viros? 10
Feremus, et te vel per Alpium juga,
  Inhospitalem et Caucasum,
Vel Occidentis usque ad ultimum sinum
  Forti sequemur pectore.
Roges, tuum labore quid juvem meo 15
  Imbellis ac firmus parum?
Comes minore sum futurus in metu,
  Qui major absentes habet;
Ut assidens implumibus pullis avis
  Serpentium allapsus timet 20
Magis relictis, non, ut adsit, auxili
  Latura plus praesentibus.

Libenter hoc et omne militabitur
  Bellum in tuae spem gratiae,
Non ut juvencis illigata pluribus 25
  Aratra nitantur mea,
Pecusve Calabris ante sidus fervidum
  Lucana mutet pascuis,
Neque ut superni villa candens Tusculi
  Circaea tangat moenia. 30
Satis superque me benignitas tua
  Ditavit: haud paravero
Quod aut, avarus ut Chremes, terra premam,
  Discinctus aut perdam nepos.

CARMEN II.

ALFIUS.

Beatus ille, qui procul negotiis,
  Ut prisca gens mortalium,
Paterna rura bubus exercet suis,
  Solutus omni fenore.
Neque excitatur classico miles truci, 5
  Neque horret iratum mare,
Forumque vitat et superba civium
  Potentiorum limina.
Ergo aut adulta vitium propagine
  Altas maritat populos, 10
Aut in reducta valle mugientium
  Prospectat errantes greges;
Inutilesque falce ramos amputans
  Feliciores inserit;
Aut pressa puris mella condit amphoris; 15
  Aut tondet infirmas oves;
Vel, quum decorum mitibus pomis caput
  Auctumnus agris extulit,
Ut gaudet insitiva decerpens pira,
  Certantem et uvam purpurae, 20

Qua muneretur te, Priape, et te, pater
  Silvane, tutor finium!
Libet jacere, modo sub antiqua ilice,
  Modo in tenaci gramine.
Labuntur altis interim ripis aquae, 25
  Queruntur in silvis aves,
Fontesque lymphis obstrepunt manantibus,
  Somnos quod invitet leves.
At quum tonantis annus hibernus Jovis
  Imbres nivesque comparat, 30
Aut trudit acres hinc et hinc multa cane
  Apros in obstantes plagas,
Aut amite levi rara tendit retia,
  Turdis edacibus dolos,
Pavidumque leporem et advenam laqueo gruem 35
  Jucunda captat praemia.
Quis non malarum, quas amor curas habet,
  Haec inter obliviscitur?
Quod si pudica mulier in partem juvet
  Domum atque dulces liberos, 40
Sabina qualis aut perusta solibus
  Pernicis uxor Apuli,
Sacrum vetustis extruat lignis focum
  Lassi sub adventum viri
Claudensque textis cratibus laetum pecus, 45
  Distenta siccet ubera;
Et horna dulci vina promens dolio,
  Dapes inemtas apparet;
Non me Lucrina juverint conchylia,
  Magisve rhombus aut scari, 50
Si quos Eois intonata fluctibus
  Hiems ad hoc vertat mare;
Non Afra avis descendat in ventrem meum,
  Non attagen Ionicus
Jucundior, quam lecta de pinguissimis 55
  Oliva ramis arborum,
Aut herba lapathi prata amantis, et gravi
  Malvae salubres corpori,
Vel agna festis caesa Terminalibus,
  Vel haedus ereptus lupo. 60

Has inter epulas, ut juvat pastas oves
  Videre properantes domum,
Videre fessos vomerem inversum boves
  Collo trahentes languido,
Positosque vernas, ditis examen domus, 65
  Circum renidentes Lares!
Haec ubi locutus fenerator Alfius,
  Jam jam futurus rusticus,
Omnem redegit Idibus pecuniam,—
  Quaerit Kalendis ponere. 70

CARMEN III.

AD MAECENATEM.

PARENTIS olim si quis impia manu
  Senile guttur fregerit,
Edit cicutis allium nocentius.
  O dura messorum ilia!
Quid hoc veneni saevit in praecordiis? 5
  Num viperinus his cruor
Incoctus herbis me fefellit? an malas
  Canidia tractavit dapes?
Ut Argonautas praeter omnes candidum
  Medea mirata est ducem, 10
Ignota tauris illigaturum juga,
  Perunxit hoc Iasonem;
Hoc delibutis ulta donis pellicem,
  Serpente fugit alite.
Nec tantus unquam siderum insedit vapor 15
  Siticulosae Apuliae,
Nec munus humeris efficacis Herculis
  Inarsit aestuosius.
At, si quid unquam tale concupiveris,
  Jocose Maecenas, precor 20
Manum puella savio opponat tuo,
  Extrema et in sponda cubet.

CARMEN IV.

IN MENAM, LIBERTUM POMPEII MAGNI.

Lupis et agnis quanta sortito obtigit,
  Tecum mihi discordia est,
Hibericis peruste funibus latus,
  Et crura dura compede.
Licet superbus ambules pecunia, 5
  Fortuna non mutat genus.
Videsne, Sacram metiente te viam
  Cum bis trium ulnarum toga,
Ut ora vertat huc et huc euntium
  Liberrima indignatio? 10
Sectus flagellis hic triumviralibus,
  Praeconis ad fastidium,
Arat Falerni mille fundi jugera
  Et Appiam mannis terit,
Sedilibusque magnus in primis eques, 15
  Othone contemto, sedet!
Quid attinet tot ora navium gravi
  Rostrata duci pondere
Contra latrones atque servilem manum,
  Hoc, hoc tribuno militum? 20

CARMEN V.

IN CANIDIAM VENEFICAM.

At, o deorum quicquid in coelo regit
  Terras et humanum genus
Quid iste fert tumultus? aut quid omnium
  Vultus in unum me truces?
Per liberos te, si vocata partubus 5
  Lucina veris adfuit,

Per hoc inane purpurae decus precor,
  Per improbaturum haec Jovem,
Quid ut noverca me intueris, aut uti
  Petita ferro bellua? 10
Ut haec tremente questus ore constitit
  Insignibus raptis puer,
Impube corpus, quale posset impia
  Mollire Thracum pectora,
Canidia brevibus implicata viperis 15
  Crines et incomtum caput,
Jubet sepulcris caprificos erutas,
  Jubet cupressus funebres,
Et uncta turpis ova ranae sanguine,
  Plumamque nocturnae strigis, 20
Herbasque, quas Iolcos atque Hiberia
  Mittit venenorum ferax,
Et ossa ab ore rapta jejunae canis,
  Flammis aduri Colchicis.
At expedita Sagana, per totam domum 25
  Spargens Avernales aquas,
Horret capillis ut marinus asperis
  Echinus aut Laurens aper.
Abacta nulla Veia conscientia,
  Ligonibus duris humum 30
Exhauriebat, ingemens laboribus,
  Quo posset infossus puer
Longo die bis terque mutatae dapis
  Inemori spectaculo,
Quum promineret ore, quantum exstant aqua 35
  Suspensa mento corpora;
Exsucta uti medulla et aridum jecur
  Amoris esset poculum,
Interminato quum semel fixae cibo
  Intabuissent pupulae. 40
Non defuisse masculae libidinis
  Ariminensem Foliam
Et otiosa credidit Neapolis,
  Et omne vicinum oppidum,
Quae sidera excantata voce Thessala 45
  Lunamque coelo deripit.

Hic irresectum saeva dente livido
  Canidia rodens pollicem
Quid dixit aut quid tacuit? O rebus meis
  Non infideles arbitrae, 50
Nox et Diana, quae silentium regis,
  Arcana quum fiunt sacra,
Nunc nunc adeste, nunc in hostiles domos
  Iram atque numen vertite!
Formidolosis dum latent silvis ferae, 55
  Dulci sopore languidae,
Senem, quod omnes rideant, adulterum
  Latrent Suburanae canes,
Nardo perunctum, quale non perfectius
  Meae laborarint manus. — 60
Quid accidit? Cur dira barbarae minus
  Venena Medeae valent?
Quibus superbam fugit ulta pellicem,
  Magni Creontis filiam,
Quum palla, tabo munus imbutum, novam 65
  Incendio nuptam abstulit.
Atqui nec herba, nec latens in asperis
  Radix fefellit me locis.
Indormit unctis omnium cubilibus
  Oblivione pellicum. 70
Ah, ah! solutus ambulat veneficae
  Scientioris carmine.
Non usitatis, Vare, potionibus,
  O multa fleturum caput,
Ad me recurres, nec vocata mens tua 75
  Marsis redibit vocibus.
Majus parabo, majus infundam tibi
  Fastidienti poculum.
Priusque coelum sidet inferius mari,
  Tellure porrecta super, 80
Quam non amore sic meo flagres, uti
  Bitumen atris ignibus.
Sub haec puer jam non, ut ante, mollibus
  Lenire verbis impias,
Sed dubius, unde rumperet silentium, 85
  Misit Thyesteas preces:

Venena magnum fas nefasque non valent
  Convertere humanam vicem.
Diris agam vos ; dira detestatio
  Nulla expiatur victima. 90
Quin, ubi perire jussus expiravero,
  Nocturnus occurram Furor,
Petamque vultus umbra curvis unguibus,
  Quae vis deorum est Manium ;
Et inquietis assidens praecordiis 95
  Pavore somnos auferam.
Vos turba vicatim hinc et hinc saxis petens
  Contundet obscenas anus.
Post insepulta membra different lupi
  Et Esquilinae alites ; 100
Neque hoc parentes, heu mihi superstites,
  Effugerit spectaculum.

CARMEN VI.

Quid immerentes hospites vexas, canis,
  Ignavus adversum lupos ?
Quin huc inanes, si potes, vertis minas,
  Et me remorsurum petis ?
Nam qualis aut Molossus aut fulvus Lacon 5
  Amica vis pastoribus,
Agam per altas aure sublata nives,
  Quaecunque praecedet fera :
Tu, quum timenda voce complesti nemus,
  Projectum odoraris cibum. 10
Cave, cave : namque in malos asperrimus
  Parata tollo cornua,
Qualis Lycambae spretus infido gener,
  Aut acer hostis Bupalo.
An, si quis atro dente me petiverit, 15
  Inultus ut flebo puer ?

CARMEN VII.

AD POPULUM ROMANUM.

Quo, quo scelesti ruitis? aut cur dexteris
Aptantur enses conditi?
Parumne campis atque Neptuno super
Fusum est Latini sanguinis?
Non ut superbas invidae Carthaginis 5
Romanus arces ureret,
Intactus aut Britannus ut descenderet
Sacra catenatus via,
Sed ut secundum vota Parthorum sua
Urbs haec periret dextera. 10
Neque hic lupis mos nec fuit leonibus
Unquam, nisi in dispar, feris.
Furorne caecus, an rapit vis acrior?
An culpa? responsum date! —
Tacent et ora pallor albus inficit, 15
Mentesque perculsae stupent.
Sic est: acerba fata Romanos agunt,
Scelusque fraternae necis,
Ut immerentis fluxit in terram Remi
Sacer nepotibus cruor. 20

CARMEN VIII.

IN ANUM LIBIDINOSAM.

Rogare longo putidam te seculo,
Vires quid enervet meas?
Quum sit tibi dens ater, et rugis vetus
Frontem senectus exaret,
Hietque turpis inter aridas nates 5
Podex, velut crudae bovis.

Sed incitat me pectus, et mammae putres,
Equina quales ubera,
Venterque mollis, et femur tumentibus
Exile suris additum! 10
Esto beata, funus atque imagines
Ducant triumphales tuum,
Nec sit marita, quae rotundioribus
Onusta baccis ambulet.
Quid, quod libelli Stoici inter sericos 15
Jacere pulvillos amant?
Illiterati num minus nervi rigent?
Minusve languet fascinum?
Quod ut superbo provoces ab inguine,
Ore allaborandum est tibi. 20

CARMEN IX.

AD MAECENATEM.

QUANDO repostum Caecubum ad festas dapes
Victore laetus Caesare
Tecum sub alta, sic Jovi gratum, domo,
Beate Maecenas, bibam,
Sonante mixtum tibiis carmen lyra, 5
Hac Dorium, illis barbarum?
Ut nuper, actus quum freto Neptunius
Dux fugit, ustis navibus,
Minatus Urbi vincla, quae detraxerat
Servis amicus perfidis. 10
Romanus, eheu! posteri negabitis,
Emancipatus feminae,
Fert vallum et arma miles, et spadonibus
Servire rugosis potest,
Interque signa turpe militaria 15
Sol adspicit conopium.
At hoc frementes verterunt bis mille equos
Galli, canentes Caesarem,

Hostiliumque navium portu latent
  Puppes sinistrorsum citae. 20
Io Triumphe! tu moraris aureos
  Currus, et intactas bovès?
Io Triumphe! nec Jugurthino parem
  Bello reportasti ducem,
Neque Africanum, cui super Carthaginem 25
  Virtus sepulcrum condidit.
Terra marique victus hostis punico
  Lugubre mutavit sagum.
Aut ille centum nobilem Cretam urbibus,
  Ventis iturus non suis; 30
Exercitatas aut petit Syrtes Noto,
  Aut fertur incerto mari.
Capaciores affer huc, puer, scyphos,
  Et Chia vina aut Lesbia,
Vel, quod fluentem nauseam coërceat, 35
  Metire nobis Caecubum.
Curam metumque Caesaris rerum juvat
  Dulci Lyaeo solvere.

CARMEN X.

IN MAEVIUM POËTAM.

Mala soluta navis exit alite,
  Ferens olentem Maevium.
Ut horridis utrumque verberes latus,
  Auster, memento fluctibus.
Niger rudentes Eurus, inverso mari, 5
  Fractosque remos differat.
Insurgat Aquilo, quantus altis montibus
  Frangit trementes ilices.
Nec sidus atra nocte amicum appareat,
  Qua tristis Orion cadit: 10
Quietiore nec feratur aequore,
  Quam Graia victorum manus,

Quum Pallas usto vertit iram ab Ilio
  In impiam Ajacis ratem.
O quantus instat navitis sudor tuis, 15
  Tibique pallor luteus,
Et illa non virilis ejulatio,
  Preces et aversum ad Jovem,
Ionius udo quum remugiens sinus
  Noto carinam ruperit! 20
Opima quod si praeda curvo litore
  Projecta mergos juveris,
Libidinosus immolabitur caper
  Et agna Tempestatibus.

CARMEN XI.

AD PECTIUM.

Pecti, nihil me, sicut antea, juvat
  Scribere versiculos amore percussum gravi,
Amore, qui me praeter omnes expetit
  Mollibus in pueris aut in puellis urere.
Hic tertius December, ex quo destiti 5
  Inachia furere, silvis honorem decutit.
Heu! me, per urbem, nam pudet tanti mali,
  Fabula quanta fui! conviviorum et poenitet;
In quis amantem et languor et silentium
  Arguit, et latere petitus imo spiritus. 10
Contrane lucrum nil valere candidum
  Pauperis ingenium? querebar applorans tibi;
Simul calentis inverecundus deus
  Fervidiore mero arcana promorat loco.
Quodsi meis inaestuat praecordiis 15
  Libera bilis, ut haec ingrata ventis dividat
Fomenta, vulnus nil malum levantia,
  Desinet imparibus certare summotus pudor.
Ubi haec severus te palam laudaveram,
  Jussus abire domum, ferebar incerto pede 20

Ad non amicos heu! mihi postes, et heu!
  Limina dura, quibus lumbos et infregi latus.
Nunc, gloriantis quamlibet mulierculam
  Vincere mollitie, amor Lycisci me tenet;
Unde expedire non amicorum queant 25
  Libera consilia nec contumeliae graves;
Sed alius ardor aut puellae candidae,
  Aut teretis pueri longam renodantis comam.

CARMEN XII.

IN ANUM LIBIDINOSAM.

Quid tibi vis, mulier nigris dignissima barris?
  Munera cur mihi, quidve tabellas
Mittis, nec firmo juveni neque naris obesae?
  Namque sagacius unus odoror,
Polypus, an gravis hirsutis cubet hircus in alis, 5
  Quam canis acer, ubi lateat sus.
Qui sudor vietis et quam malus undique membris
  Crescit odor, quum pene soluto,
Indomitam properat rabiem sedare; neque illi
  Jam manet humida creta, colorque 10
Stercore fucatus crocodili, jamque subando
  Tenta cubilia tectaque rumpit!
Vel mea quum saevis agitat fastidia verbis:
  Inachia langues minus ac me;
Inachiam ter nocte potes; mihi semper ad unum 15
  Mollis opus. Pereat male, quae te,
Lesbia, quaerenti taurum, monstravit inertem;
  Quum mihi Cous adesset Amyntas,
Cujus in indomito constantior inguine nervus,
  Quam nova collibus arbor inhaeret. 20
Muricibus Tyriis iteratae vellera lanae
  Cui properabantur? Tibi nempe,
Ne foret aequales inter conviva, magis quem
  Diligeret mulier sua quam te.

O ego infelix, quam tu fugis, ut pavet acres 25
Agna lupos, capreaeque leones!

CARMEN XIII.

AD AMICOS.

Horrida tempestas coelum contraxit, et imbres
Nivesque deducunt Jovem; nunc mare, nunc siluae
Threïcio Aquilone sonant. Rapiamus, amici,
Occasionem de die, dumque virent genua,
Et decet, obducta solvatur fronte senectus. 5
Tu vina Torquato move consule pressa meo.
Cetera mitte loqui: deus haec fortasse benigna
Reducet in sedem vice. Nunc et Achaemenio
Perfundi nardo juvat, et fide Cyllenea
Levare diris pectora sollicitudinibus; 10
Nobilis ut grandi cecinit Centaurus alumno:
Invicte, mortalis dea nate puer Thetide,
Te manet Assaraci tellus, quam frigida parvi
Findunt Scamandri flumina, lubricus et Simoïs;
Unde tibi reditum certo subtemine Parcae 15
Rupere, nec mater domum caerula te revehet.
Illic omne malum vino cantuque levato,
Deformis aegrimoniae dulcibus alloquiis.

CARMEN XIV.

AD MAECENATEM.

Mollis inertia cur tantam diffuderit imis
Oblivionem sensibus,
Pocula Lethaeos ut si ducentia somnos
Arente fauce traxerim,

Candide Maecenas, occidis saepe rogando: 5
Deus, deus nam me vetat
Inceptos, olim promissum carmen, iambos
Ad umbilicum adducere.
Non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teïum, 10
Qui persaepe cava testudine flevit amorem
Non elaboratum ad pedem.
Ureris ipse miser: quod si non pulchrior ignis
Accendit obsessam Ilion,
Gaude sorte tua; me libertina, neque uno 15
Contenta, Phryne macerat.

CARMEN XV.

AD NEAERAM.

Nox erat, et coelo fulgebat Luna sereno
Inter minora sidera,
Quum tu, magnorum numen laesura deorum,
In verba jurabas mea,
Arctius, atque hedera procera adstringitur ilex, 5
Lentis adhaerens brachiis:
Dum pecori lupus, et nautis infestus Orion
Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
Fore hunc amorem mutuum. 10
O dolitura mea multum virtute Neaera!
Nam, si quid in Flacco viri est,
Non feret assiduas potiori te dare noctes,
Et quaeret iratus parem:
Nec semel offensae cedet constantia formae, 15
Si certus intrarit dolor.
At tu, quicunque es felicior, atque meo nunc
Superbus incedis malo,
Sis pecore et multa dives tellure licebit,
Tibique Pactolus fluat, 20

Nec te Pythagorae fallant arcana renati,
  Formaque vincas Nirea,
Eheu! translatos alio moerebis amores:
  Ast ego vicissim risero.

CARMEN XVI.

AD POPULUM ROMANUM.

ALTERA jam teritur bellis civilibus aetas,
  Suis et ipsa Roma viribus ruit.
Quam neque finitimi valuerunt perdere Marsi,
  Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae, nec Spartacus acer, 5
  Novisque rebus infidelis Allobrox,
Nec fera caerulea domuit Germania pube,
  Parentibusque abominatus Hannibal,
Impia perdemus devoti sanguinis aetas,
  Ferisque rursus occupabitur solum. 10
Barbarus, heu! cineres insistet victor, et Urbem
  Eques sonante verberabit ungula,
Quaeque carent ventis et solibus ossa Quirini,
  Nefas videre! dissipabit insolens.
Forte quid expediat communiter, aut melior pars 15
  Malis carere quaeritis laboribus:
Nulla sit hac potior sententia; Phocaeorum
  Velut profugit exsecrata civitas,
Agros atque Lares proprios, habitandaque fana
  Apris reliquit et rapacibus lupis, 20
Ire pedes quocunque ferent, quocunque per undas
  Notus vocabit aut protervus Africus.
Sic placet? an melius quis habet suadere? Secunda
  Ratem occupare quid moramur alite?
Sed juremus in haec: Simul imis saxa renarint 25
  Vadis levata, ne redire sit nefas;
Neu conversa domum pigeat dare lintea, quando
  Padus Matina laverit cacumina,

In mare seu celsus proruperit Apenninus;
  Novaque monstra junxerit libidine 30
Mirus amor, juvet ut tigres subsidere cervis,
  Adulteretur et columba miluo,
Credula nec ravos timeant armenta leones,
  Ametque salsa laevis hircus aequora.
Haec, et quae poterunt reditus abscindere dulces, 35
  Eamus omnis exsecrata civitas,
Aut pars indocili melior grege; mollis et exspes
  Inominata perprimat cubilia!
Vos, quibus est virtus, muliebrem tollite luctum,
  Etrusca praeter et volate litora. 40
Nos manet Oceanus circumvagus: arva, beata
  Petamus arva, divites et insulas,
Reddit ubi Cererem tellus inarata quotannis,
  Et imputata floret usque vinea,
Germinat et nunquam fallentis termes olivae, 45
  Suamque pulla ficus ornat arborem,
Mella cava manant ex ilice, montibus altis
  Levis crepante lympha desilit pede.
Illic injussae veniunt ad mulctra capellae,
  Refertque tenta grex amicus ubera; 50
Nec vespertinus circumgemit ursus ovile,
  Neque intumescit alma viperis humus.
Pluraque felices mirabimur: ut neque largis
  Aquosus Eurus arva radat imbribus,
Pinguia nec siccis urantur semina glebis, 55
  Utrumque rege temperante coelitum.
Non huc Argoo contendit remige pinus,
  Neque impudica Colchis intulit pedem;
Non huc Sidonii torserunt cornua nautae,
  Laboriosa nec cohors Ulixei. 60
Nulla nocent pecori contagia, nullius astri
  Gregem aestuosa torret impotentia.
Jupiter illa piae secrevit litora genti,
  Ut inquinavit aere tempus aureum;
Aere, dehinc ferro duravit saecula: quorum 65
  Piis secunda vate me datur fuga.

CARMEN XVII.

AD CANIDIAM.

HORATIUS.

JAM jam efficaci do manus scientiae
Supplex, et oro regna per Proserpinae,
Per et Dianae non movenda numina,
Per atque libros carminum valentium
Refixa coelo devocare sidera, 5
Canidia, parce vocibus tandem sacris,
Citumque retro solve solve turbinem.
Movit nepotem Telephus Nereïum,
In quem superbus ordinarat agmina
Mysorum, et in quem tela acuta torserat. 10
Unxere matres Iliae addictum feris
Alitibus atque canibus homicidam Hectorem,
Postquam relictis moenibus rex procidit
Heu! pervicacis ad pedes Achillei.
Setosa duris exuere pellibus 15
Laboriosi remiges Ulixei,
Volente Circa, membra; tunc mens et sonus
Relapsus, atque notus in vultus honor.
Dedi satis superque poenarum tibi,
Amata nautis multum et institoribus. 20
Fugit juventas, et verecundus color
Reliquit ossa pelle amicta lurida;
Tuis capillus albus est odoribus,
Nullum a labore me reclinat otium;
Urget diem nox, et dies noctem, neque est 25
Levare tenta spiritu praecordia.
Ergo negatum vincor ut credam miser,
Sabella pectus increpare carmina,
Caputque Marsa dissilire naenia.
Quid amplius vis? O mare, o terra, ardeo, 30
Quantum neque atro delibutus Hercules
Nessi cruore, nec Sicana fervida
Virens in Aetna flamma; tu, donec cinis

Injuriosis aridus ventis ferar,
Cales venenis officina Colchicis. 35
Quae finis aut quod me manet stipendium ?
Effare : jussas cum fide poenas luam,
Paratus expiare, seu poposceris
Centum juvencis, sive mendaci lyra
Voles sonare : tu pudica, tu proba 40
Perambulabis astra sidus aureum.
Infamis Helenae Castor offensus vicem,
Fraterque magni Castoris, victi prece,
Adémta vati reddidere lumina.
Et tu, potes nam, solve me dementia, 45
O nec paternis obsoleta sordibus,
Neque in sepulcris pauperum prudens anus
Novendiales dissipare pulveres.
Tibi hospitale pectus, et purae manus:
Tuusque venter Pactumeius, et tuo 50
Cruore rubros obstetrix pannos lavit,
Utcunque fortis exsilis puerpera.

CANIDIA.

Quid obseratis auribus fundis preces ?
Non saxa nudis surdiora navitis
Neptunus alto tundit hibernus salo. 55
Inultus ut tu riseris Cotyttia
Vulgata, sacrum liberi Cupidinis ?
Et Esquilini Pontifex venefici
Impune ut Urbem nomine impleris meo ?
Quid proderat ditasse Pelignas anus 60
Velociusve miscuisse toxicum ?
Sed tardiora fata te votis manent :
Ingrata misero vita ducenda est in hoc,
Novis ut usque suppetas laboribus.
Optat quietem Pelopis infidi pater, 65
Egens benignae Tantalus semper dapis ;
Optat Prometheus obligatus aliti ;
Optat supremo collocare Sisyphus
In monte saxum ; sed vetant leges Jovis.
Voles modo altis desilire turribus, 70
Modo ense pectus Norico recludere,

Frustraque vincla gutturi nectes tuo,
Fastidiosa tristis aegrimonia.
Vectabor humeris tunc ego inimicis eques,
Meaeque terra cedet insolentiae. 75
An quae movere cereas imagines,
Ut ipse nosti curiosus, et polo
Deripere Lunam vocibus possim meis,
Possim crematos excitare mortuos,
Desiderique temperare pocula, 80
Plorem artis in te nil agentis exitus?

Q. HORATII FLACCI

CARMEN SAECULARE.

PHOEBE, silvarumque potens Diana,
Lucidum coeli decus, o colendi
Semper et culti, date, quae precamur
Tempore sacro,
Quo Sibyllini monuere versus 5
Virgines lectas puerosque castos
Dis, quibus septem placuere colles,
Dicere carmen.
Alme Sol, curru nitido diem qui
Promis et celas, aliusque et idem 10
Nasceris, possis nihil urbe Roma
Visere majus.
Rite maturos aperire partus
Lenis, Ilithyia, tuere matres,
Sive tu Lucina probas vocari, 15
Seu Genitalis.
Diva, producas subolem, Patrumque
Prosperes decreta super jugandis
Feminis, prolisque novae feraci
Lege marita. 20
Certus undenos decies per annos
Orbis ut cantus referatque ludos,
Ter die claro, totiesque grata
Nocte frequentes.
Vosque veraces cecinisse, Parcae, 25
Quod semel dictum est, stabilisque rerum
Terminus servat, bona jam peractis
Jungite fata.

Fertilis frugum pecorisque Tellus
Spicea donet Cererem corona; 30
Nutriant fetus et aquae salubres,
Et Jovis aurae.
Condito mitis placidusque telo
Supplices audi pueros, Apollo;
Siderum regina bicornis, audi, 35
Luna, puellas.
Roma si vestrum est opus, Iliaeque
Litus Etruscum tenuere turmae,
Jussa pars mutare Lares et urbem
Sospite cursu, 40
Cui per ardentem sine fraude Trojam
Castus Aeneas patriae superstes
Liberum munivit iter daturus
Plura relictis:
Di, probos mores docili juventae, 45
Di, senectuti placidae quietem,
Romulae genti date remque prolemque
Et decus omne!
Quaeque vos bubus veneratur albis,
Clarus Anchisae Venerisque sanguis, 50
Impetret, bellante prior, jacentem
Lenis in hostem.
Jam mari terraque manus potentes
Medus Albanasque timet secures;
Jam Scythae responsa petunt, superbi 55
Nuper, et Indi.
Jam Fides, et Pax, et Honor, Pudorque
Priscus, et neglecta redire Virtus
Audet, apparetque beata pleno
Copia cornu. 60
Augur, et fulgente decorus arcu
Phoebus, acceptusque novem Camenis,
Qui salutari levat arte fessos
Corporis artus,
Si Palatinas videt aequus arces, 65
Remque Romanam Latiumque, felix
Alterum in lustrum, meliusque semper
Proroget aevum.

Quaeque Aventinum tenet Algidumque,
Quindecim Diana preces virorum 70
Curet, et votis puerorum amicas
Applicet aures.
Haec Jovem sentire deosque cunctos,
Spem bonam certamque domum reporto,
Doctus et Phoebi chorus et Dianae 75
Dicere laudes.

Q. HORATII FLACCI

SATIRARUM

LIBER PRIMUS.

SATIRA I.

Qui fit, Maecenas, ut nemo, quam sibi sortem
Seu ratio dederit seu fors objecerit, illa
Contentus vivat, laudet diversa sequentes?
O fortunati mercatores! gravis annis
Miles ait, multo jam fractus membra labore. 5
Contra mercator, navim jactantibus austris:
Militia est potior. Quid enim? Concurritur; horae
Momento aut cita mors venit aut victoria laeta.
Agricolam laudat juris legumque peritus,
Sub galli cantum consultor ubi ostia pulsat. 10
Ille, datis vadibus qui rure extractus in urbem est,
Solos felices viventes clamat in urbe.
Cetera de genere hoc — adeo sunt multa — loquacem
Delassare valent Fabium. Ne te morer, audi,
Quo rem deducam. Si quis deus, En ego, dicat, 15
Jam faciam quod vultis: eris tu, qui modo miles,
Mercator; tu, consultus modo, rusticus; hinc vos,
Vos hinc mutatis discedite partibus. Eia!
Quid statis? — nolint. Atqui licet esse beatis.
Quid causae est, merito quin illis Jupiter ambas 20
Iratus buccas inflet, neque se fore posthac
Tam facilem dicat, votis ut praebeat aurem?

Praeterea . . . . . ne sic, ut qui jocularia, ridens
Percurram; — quanquam ridentem dicere verum
Quid vetat? ut pueris olim dant crustula blandi 25
Doctores, elementa velint ut discere prima; —
Sed tamen amoto quaeramus seria ludo.
Ille gravem duro terram qui vertit aratro,
Perfidus hic caupo, miles nautaeque per omne
Audaces mare qui currunt, hac mente laborem 30
Sese ferre, senes ut in otia tuta recedant,
Aiunt, cum sibi sint congesta cibaria; sicut
Parvula — nam exemplo est — magni formica laboris
Ore trahit quodcumque potest atque addit acervo,
Quem struit, haud ignara ac non incauta futuri. 35
Quae, simul inversum contristat Aquarius annum,
Non usquam prorepit, et illis utitur ante
Quaesitis sapiens, cum te neque fervidus aestus
Demoveat lucro, neque hiems, ignis, mare, ferrum,
Nil obstet tibi, dum ne sit te ditior alter. 40
Quid juvat, immensum te argenti pondus et auri
Furtim defossa timidum deponere terra?
Quod si comminuas, vilem redigatur ad assem.
At, ni id fit, quid habet pulchri constructus acervus?
Millia frumenti tua triverit area centum, 45
Non tuus hoc capiet venter plus ac meus: ut si
Reticulum panis venales inter onusto
Forte vehas humero, nihilo plus accipias, quam
Qui nil portarit. Vel dic, quid referat intra
Naturae fines viventi, jugera centum an 50
Mille aret? At suave est ex magno tollere acervo.
Dum ex parvo nobis tantundem haurire relinquas,
Cur tua plus laudes cumeris granaria nostris?
Ut tibi si sit opus liquidi non amplius urna
Vel cyatho, et dicas, Magno de flumine malim, 55
Quam ex hoc fonticulo tantundem sumere. Eo fit,
Plenior ut si quos delectet copia justo,
Cum ripa simul avulsos ferat Aufidus acer.
At qui tantuli eget, quanto est opus, is neque limo
Turbatam haurit aquam, neque vitam amittit in undis. 60
At bona pars hominum decepta cupidine falso,
Nil satis est, inquit, quia tanti, quantum habeas, sis.

Quid facias illi? Jubeas miserum esse, libenter
Quatenus id facit; ut quidam memoratur Athenis
Sordidus ac dives, populi contemnere voces 65
Sic solitus: Populus me sibilat, at mihi plaudo
Ipse domi, simul ac nummos contemplor in arca.
Tantalus a labris sitiens fugientia captat
Flumina. . . . . Quid rides? Mutato nomine de te
Fabula narratur: congestis undique saccis 70
Indormis inhians, et tanquam parcere sacris
Cogeris aut pictis tanquam gaudere tabellis.
Nescis quo valeat nummus, quem praebeat usum?
Panis ematur, olus, vini sextarius; adde,
Quis humana sibi doleat natura negatis. 75
An vigilare metu exanimem, noctesque diesque
Formidare malos fures, incendia, servos,
Ne te compilent fugientes, hoc juvat? Horum
Semper ego optarim pauperrimus esse bonorum.
At si condoluit tentatum frigore corpus 80
Aut alius casus lecto te affixit, habes qui
Assideat, fomenta paret, medicum roget, ut te
Suscitet ac natis reddat carisque propinquis.
Non uxor salvum te vult, non filius; omnes
Vicini oderunt, noti, pueri atque puellae. 85
Miraris, cum tu argento post omnia ponas,
Si nemo praestet, quem non merearis, amorem?
An, si cognatos, nullo natura labore
Quos tibi dat, retinere velis servareque amicos,
Infelix operam perdas? ut si quis asellum 90
In Campo doceat parentem currere frenis.
Denique sit finis quaerendi, cumque habeas plus,
Pauperiem metuas minus, et finire laborem
Incipias, parto quod avebas, ne facias quod
Ummidius quidam — non longa est fabula — dives 95
Ut metiretur nummos, ita sordidus, ut se
Non unquam servo melius vestiret, ad usque
Supremum tempus, ne se penuria victus
Opprimeret, metuebat. At hunc liberta securi
Divisit medium, fortissima Tyndaridarum. 100
Quid mi igitur suades? Ut vivam Maenius? aut sic
Ut Nomentanus? Pergis pugnantia secum

Frontibus adversis componere: non ego, avarum
Cum veto te fieri, vappam jubeo ac nebulonem.
Est inter Tanain quiddam socerumque Viselli. 105
Est modus in rebus, sunt certi denique fines,
Quos ultra citraque nequit consistere rectum. —
Illuc, unde abii, redeo, nemo ut avarus
Se probet ac potius laudet diversa sequentes,
Quodque aliena capella gerat distentius uber, 110
Tabescat, neque se majori pauperiorum
Turbae comparet, hunc atque hunc superare laboret.
Sic festinanti semper locupletior obstat;
Ut, cum carceribus missos rapit ungula currus,
Instat equis auriga suos vincentibus, illum 115
Praeteritum temnens extremos inter euntem.
Inde fit, ut raro, qui se vixisse beatum
Dicat et exacto contentus tempore vita
Cedat, uti conviva satur, reperire queamus. —
Jam satis est: ne me Crispini scrinia lippi 120
Compilasse putes, verbum non amplius addam.

SATIRA II.

Ambubaiarum collegia, pharmacopolae,
Mendici, mimae, balatrones, hoc genus omne
Maestum ac sollicitum est cantoris morte Tigelli:
Quippe benignus erat. Contra hic, ne prodigus esse
Dicatur metuens, inopi dare nolit amico, 5
Frigus quo duramque famem propellere possit.
Hunc si perconteris, avi cur atque parentis
Praeclaram ingrata stringat malus ingluvie rem,
Omnia conductis coëmens obsonia nummis;
Sordidus atque animi quod parvi nolit haberi, 10
Respondet. Laudatur ab his, culpatur ab illis.
Fufidius vappae famam timet ac nebulonis,
Dives agris, dives positis in fenore nummis:
Quinas hic capiti mercedes exsecat, atque
Quanto perditior quisque est, tanto acrius urget; 15

Nomina sectatur modo sumta veste virili
Sub patribus duris tironum. Maxime, quis non
Jupiter! exclamat, simul atque audivit? At in se
Pro quaestu sumptum facit hic. Vix credere possis,
Quam sibi non sit amicus, ita ut pater ille, Terenti 20
Fabula quem miserum gnato vixisse fugato
Inducit, non se pejus cruciaverit atque hic.
Si quis nunc quaerat: Quo res haec pertinet? illuc:
Dum vitant stulti vitia, in contraria currunt.
Malthinus tunicis demissis ambulat; est qui 25
Inguen ad obscenum subductis usque facetus.
Pastillos Rufillus olet, Gargonius hircum.
Nil medium est. Sunt qui nolint tetigisse nisi illas,
Quarum subsuta talos tegat instita veste;
Contra alius nullam nisi olenti in fornice stantem. 30
Quidam notus homo cum exiret fornice, Macte
Virtute esto, inquit sententia dia Catonis;
Nam simul ac venas inflavit tetra libido,
Huc juvenes aequum est descendere, non alienas
Permolere uxores. Nolim laudarier, inquit, 35
Sic me mirator cunni Cupiennius albi.
Audire est operae pretium, procedere recte
Qui moechis non vultis, ut omni parte laborent,
Utque illis multo corrupta dolore voluptas
Atque haec rara cadat dura inter saepe pericla. 40
Hic se praecipitem tecto dedit, ille flagellis
Ad mortem caesus, fugiens hic decidit acrem
Praedonum in turbam, dedit hic pro corpore nummos,
Hunc perminxerunt calones; quin etiam illud
Accidit, ut quidam testes caudamque salacem 45
Demeteret ferro. Jure omnes; Galba negabat.
Tutior at quanto merx est in classe secunda
Libertinarum dico, Sallustius in quas
Non minus insanit quam qui moechatur. At hic si,
Qua res, qua ratio suaderet, quaque modeste 50
Munifico esse licet, vellet bonus atque benignus
Esse, daret quantum satis esset, nec sibi damno
Dedecorique foret; verum hoc se amplectitur uno,
Hoc amat et laudat: Matronam nullam ego tango.
Ut quondam Marsaeus, amator Originis, ille, 55

Qui patrium mimae donat fundumque laremque,
Nil fuerit mi, inquit, cum uxoribus unquam alienis.
Verum est cum mimis, est cum meretricibus, unde
Fama malum gravius quam res trahit. An tibi abunde
Personam satis est, non illud, quicquid ubique 60
Officit, evitare? Bonam deperdere famam,
Rem patris oblimare, malum est ubicumque. Quid inter-
Est in matrona, ancilla peccesne togata?
Villius in Fausta Sullae gener, hoc miser uno
Nomine deceptus, poenas dedit usque superque 65
Quam satis est, pugnis caesus ferroque petitus,
Exclusus fore, cum Longarenus foret intus.
Huic si mutonis verbis mala tanta videntis
Diceret haec animus: Quid vis tibi? Numquid ego a te
Magno prognatum deposco consule cunnum 70
Velatumque stola, mea cum conferbuit ira?
Quid responderet? . . . . . Magno patre nata puella est.
At quanto meliora monet pugnantiaque istis
Dives opis natura suae, tu si modo recte
Dispensare velis ac non fugienda petendis 75
Immiscere. Tuo vitio rerumne labores,
Nil referre putas? Quare, ne poeniteat te,
Desine matronas sectarier, unde laboris
Plus haurire mali est quam ex re decerpere fructus.
Nec magis huic inter niveos viridesque lapillos — 80
Sit licet hoc, Cerinthe, tuum — tenerum est femur aut crus
Rectius; atque etiam melius persaepe togatae est.
Adde huc quod mercem sine fucis gestat, aperte
Quod venale habet ostendit, nec, si quid honesti est,
Jactat habetque palam, quaerit quo turpia celet. 85
Regibus hic mos est: ubi equos mercantur, opertos
Inspiciunt, ne, si facies, ut saepe, decora
Molli fulta pede est, emtorem inducat hiantem,
Quod pulchrae clunes, breve quod caput, ardua cervix.
Hoc illi recte: ne corporis optima Lyncei 90
Contemplere oculis, Hypsaea caecior illa,
Quae mala sunt, spectes. O crus! o brachia! — Verum
Depugis, nasuta, brevi latere ac pede longo est.
Matronae praeter faciem nil cernere possis,
Cetera, ni Catia est, demissa veste tegentis. 95

Si interdicta petes, vallo circumdata—nam te
Hoc facit insanum;—multae tibi tum officient res,
Custodes, lectica, ciniflones, parasitae,
Ad talos stola demissa et circumdata palla,
Plurima, quae invideant pure apparere tibi rem. 100
Altera nil obstat: Cois tibi pene videre est
Ut nudam, ne crure malo, ne sit pede turpi;
Metiri possis oculo latus. An tibi mavis
Insidias fieri pretiumque avellier ante
Quam mercem ostendi? "Leporem venator ut alta 105
In nive sectetur, positum sic tangere nolit,"
Cantat, et apponit, "Meus est amor huic similis; nam
Transvolat in medio posita et fugientia captat."
Hiscine versiculis speras tibi posse dolores
Atque aestus curasque graves e pectore pelli? 110
Nonne, cupidinibus statuat natura modum quem,
Quid latura sibi quid sit dolitura negatum,
Quaerere plus prodest et inane abscindere soldo?
Num, tibi cum fauces urit sitis, aurea quaeris
Pocula; num esuriens fastidis omnia praeter 115
Pavonem rhombumque? Tument tibi cum inguina, num, si
Ancilla aut verna est praesto puer, impetus in quem
Continuo fiat, malis tentigine rumpi?
Non ego: namque parabilem amo venerem facilemque.
Illam, Post paullo . . . sed pluris . . . si exierit vir . . . 120
Gallis, hanc Philodemus ait sibi, quae neque magno
Stet pretio neque cunctetur, cum est jussa venire.
Candida rectaque sit; munda hactenus, ut neque longa
Nec magis alba velit, quam dat natura, videri.
Haec, ubi supposuit dextro corpus mihi laevum, 125
Ilia et Egeria est; do nomen quodlibet illi,
Nec vereor, ne, dum futuo, vir rure recurrat,
Janua frangatur, latret canis, undique magno
Pulsa domus strepitu resonet, vepallida lecto
Desiliat mulier, miseram se conscia clamet, 130
Cruribus haec metuat, doti deprensa, egomet mi.
Discincta tunica fugiendum est ac pede nudo,
Ne nummi pereant aut puga aut denique fama.
Deprendi miserum est; Fabio vel judice vincam.

SATIRA III.

Omnibus hoc vitium est cantoribus, inter amicos
Ut nunquam inducant animum cantare rogati,
Injussi nunquam desistant. Sardus habebat
Ille Tigellius hoc: Caesar, qui cogere posset,
Si peteret per amicitiam patris atque suam, non 5
Quicquam proficeret; si collibuisset, ab ovo
Usque ad mala citaret Io Bacche! modo summa
Voce, modo hac, resonat quae chordis quatuor ima.
Nil aequale homini fuit illi: saepe velut qui
Currebat fugiens hostem, persaepe velut qui 10
Junonis sacra ferret; habebat saepe ducentos,
Saepe decem servos; modo reges atque tetrarchas,
Omnia magna loquens, modo: Sit mihi mensa tripes et
Concha salis puri et toga, quae defendere frigus,
Quamvis crassa, queat. Decies centena dedisses 15
Huic parco paucis contento, quinque diebus
Nil erat in loculis. Noctes vigilabat ad ipsum
Mane, diem totum stertebat. Nil fuit unquam
Sic impar sibi. — Nunc aliquis dicat mihi: Quid tu?
Nullane habes vitia? Immo alia haud fortasse minora. 20
Maenius absentem Novium cum carperet, Heus tu,
Quidam ait, ignoras te, an ut ignotum dare nobis
Verba putas? Egomet mi ignosco, Maenius inquit.
Stultus et improbus hic amor est dignusque notari.
Cum tua pervideas oculis mala lippus inunctis, 25
Cur in amicorum vitiis tam cernis acutum,
Quam aut aquila aut serpens Epidaurius? At tibi contra
Evenit, inquirant vitia ut tua rursus et illi.
Iracundior est paullo, minus aptus acutis
Naribus horum hominum, rideri possit, eo quod 30
Rusticius tonso toga defluit et male laxus
In pede calceus haeret; at est bonus, ut melior vir
Non alius quisquam, at tibi amicus, at ingenium ingens
Inculto latet hoc sub corpore. Denique te ipsum
Concute, num qua tibi vitiorum inseverit olim 35
Natura aut etiam consuetudo mala; namque

Neglectis urenda filix innascitur agris.
Illuc praevertamur, amatorem quod amicae
Turpia decipiunt caecum vitia, aut etiam ipsa haec
Delectant, veluti Balbinum polypus Hagnae. 40
Vellem in amicitia sic erraremus, et isti
Errori nomen virtus posuisset honestum.
At pater ut nati, sic nos debemus amici,
Si quod sit vitium, non fastidire: strabonem
Appellat paetum pater; et pullum, male parvus 45
Si cui filius est, ut abortivus fuit olim
Sisyphus; hunc varum distortis cruribus; illum
Balbutit scaurum pravis fultum male talis.
Parcius hic vivit: frugi dicatur. Ineptus
Et jactantior hic paullo est: concinnus amicis 50
Postulat ut videatur. At est truculentior atque
Plus aequo liber: simplex fortisque habeatur.
Caldior est: acres inter numeretur. Opinor,
Haec res et jungit, junctos et servat amicos.
At nos virtutes ipsas invertimus, atque 55
Sincerum cupimus vas incrustare. Probus quis
Nobiscum vivit: multum demissus homo: illi
Tardo cognomen pingui damus. Hic fugit omnes
Insidias, nullique malo latus obdit apertum,
Cum genus hoc inter vitae versetur, ubi acris 60
Invidia atque vigent ubi crimina: pro bene sano
Ac non incauto fictum astutumque vocamus.
Simplicior quis et est — qualem me saepe libenter
Obtulerim tibi, Maecenas, — ut forte legentem
Aut tacitum impellat quovis sermone molestus: 65
Communi sensu plane caret inquimus. Eheu,
Quam temere in nosmet legem sancimus iniquam!
Nam vitiis nemo sine nascitur; optimus ille est
Qui minimis urgetur. Amicus dulcis, ut aequum est,
Cum mea compenset vitiis bona, pluribus hisce — 70
Si modo plura mihi bona sunt — inclinet, amari
Si volet: hac lege in trutina ponetur eadem.
Qui, ne tuberibus propriis offendat amicum,
Postulat, ignoscet verrucis illius; aequum est,
Peccatis veniam poscentem reddere rursus. 75
Denique, quatenus excidi penitus vitium irae,

Cetera item nequeunt stultis haerentia, cur non
Ponderibus modulisque suis ratio utitur ac, res
Ut quaeque est, ita suppliciis delicta coërcet?
Si quis eum servum, patinam qui tollere jussus 80
Semesos pisces trepidumque ligurrierit jus,
In cruce suffigat, Labeone insanior inter
Sanos dicatur. Quanto hoc furiosius atque
Majus peccatum est: paullum deliquit amicus;
Quod nisi concedas, habeare insuavis: acerbus 85
Odisti et fugis ut Rusonem debitor aeris,
Qui nisi, cum tristes misero venere Kalendae,
Mercedem aut nummos unde unde extricat, amaras
Porrecto jugulo historias captivus ut audit.
Comminxit lectum potus, mensave catillum 90
Evandri manibus tritum dejecit: ob hanc rem,
Aut positum ante mea quia pullum in parte catini
Sustulit esuriens, minus hoc jucundus amicus
Sit mihi? Quid faciam, si furtum fecerit, aut si
Prodiderit commissa fide sponsumve negarit? 95
Quis paria esse fere placuit peccata, laborant,
Cum ventum ad verum est; sensus moresque repugnant
Atque ipsa utilitas, justi prope mater et aequi.
Cum prorepserunt primis animalia terris,
Mutum et turpe pecus, glandem atque cubilia propter 100
Unguibus et pugnis, dein fustibus, atque ita porro
Pugnabant armis, quae post fabricaverat usus,
Donec verba, quibus voces sensusque notarent,
Nominaque invenere; dehinc absistere bello,
Oppida coeperunt munire et ponere leges, 105
Ne quis fur esset, neu latro, neu quis adulter.
Nam fuit ante Helenam cunnus teterrima belli
Causa, sed ignotis perierunt mortibus illi,
Quos venerem incertam rapientes more ferarum
Viribus editior caedebat, ut in grege taurus. 110
Jura inventa metu injusti fateare necesse est,
Tempora si fastosque velis evolvere mundi.
Nec natura potest justo secernere iniquum,
Dividit ut bona diversis, fugienda petendis;
Nec vincet ratio hoc, tantundem ut peccet idemque, 115
Qui teneros caules alieni fregerit horti

Et qui nocturnus sacra divum legerit: adsit
Regula, peccatis quae poenas irroget aequas,
Ne scutica dignum horribili sectere flagello.
Nam, ut ferula caedas meritum majora subire 120
Verbera, non vereor, cum dicas esse pares res
Furta latrociniis, et magnis parva mineris,
Falce recisurum simili te, si tibi regnum
Permittant homines. Si dives, qui sapiens est,
Et sutor bonus et solus formosus et est rex; 125
Cur optas quod habes? Non nosti quid pater, inquit,
Chrysippus dicat. Sapiens crepidas sibi nunquam
Nec soleas fecit, sutor tamen est sapiens. Qui?
Ut, quamvis tacet Hermogenes, cantor tamen atque
Optimus est modulator; ut Alfenus vafer, omni 130
Abjecto instrumento artis clausaque taberna,
Sutor erat, sapiens operis sic optimus omnis
Est opifex solus, sic rex. Vellunt tibi barbam
Lascivi pueri, quos tu nisi fuste coërces,
Urgeris turba circum te stante miserque 135
Rumperis et latras, magnorum maxime regum!
Ne longum faciam: dum tu quadrante lavatum
Rex ibis, neque te quisquam stipator ineptum
Praeter Crispinum sectabitur, et mihi dulces
Ignoscent, si quid peccaro stultus, amici, 140
Inque vicem illorum patiar delicta libenter,
Privatusque magis vivam te rege beatus.

SATIRA IV.

Eupolis atque Cratinus Aristophanesque poëtae
Atque alii, quorum comoedia prisca virorum est,
Si quis erat dignus describi, quod malus aut fur,
Quod moechus foret aut sicarius aut alioqui
Famosus, multa cum libertate notabant. 5
Hinc omnis pendet Lucilius, hosce secutus
Mutatis tantum pedibus numerisque, facetus,
Emunctae naris, durus componere versus,

Nam fuit hoc vitiosus: in hora saepe ducentos,
Ut magnum, versus dictabat stans pede in uno. 10
Cum flueret lutulentus, erat quod tollere velles;
Garrulus atque piger scribendi ferre laborem,
Scribendi recte: nam ut multum, nil moror. Ecce,
Crispinus minimo me provocat: Accipe, si vis,
Accipiam tabulas; detur nobis locus, hora, 15
Custodes; videamus, uter plus scribere possit.
Di bene fecerunt, inopis me quodque pusilli
Finxerunt animi, raro et perpauca loquentis;
At tu conclusas hircinis follibus auras
Usque laborantes, dum ferrum molliat ignis, 20
Ut mavis, imitare. Beatus Fannius ultro
Delatis capsis et imagine, cum mea nemo
Scripta legat, vulgo recitare timentis ob hanc rem,
Quod sunt quos genus hoc minime juvat, utpote plures
Culpari dignos. Quemvis media erue turba, 25
Aut ab avaritia aut misera ambitione laborat.
Hic nuptarum insanit amoribus, hic puerorum;
Hunc capit argenti splendor; stupet Albius aere;
Hic mutat merces surgente a sole ad eum quo
Vespertina tepet regio; quin per mala praeceps 30
Fertur, uti pulvis collectus turbine, ne quid
Summa deperdat metuens, aut ampliet ut rem.
Omnes hi metuunt versus, odere poëtas.
Foenum habet in cornu; longe fuge: dummodo risum
Excutiat sibi, non hic cuiquam parcet amico, 35
Et quodcumque semel chartis illeverit, omnes
Gestiet a furno redeuntes scire lacuque
Et pueros et anus. Agedum, pauca accipe contra.
Primum ego me illorum, dederim quibus esse poëtis,
Excerpam numero: neque enim concludere versum 40
Dixeris esse satis; neque, si quis scribat, uti nos,
Sermoni propiora, putes hunc esse poëtam.
Ingenium cui sit, cui mens divinior atque os
Magna sonaturum, des nominis hujus honorem.
Idcirco quidam, comoedia necne poëma 45
Esset, quaesivere; quod acer spiritus ac vis
Nec verbis nec rebus inest, nisi quod pede certo
Differt sermoni sermo merus. At pater ardens

Saevit, quod meretrice nepos insanus amica
Filius uxorem grandi cum dote recuset, 50
Ebrius et — magnum quod dedecus — ambulet ante
Noctem cum facibus. Numquid Pomponius istis
Audiret leviora, pater si viveret? Ergo
Non satis est puris versum perscribere verbis,
Quem si dissolvas, quivis stomachetur eodem 55
Quo personatus pacto pater. His, ego quae nunc,
Olim quae scripsit Lucilius, eripias si
Tempora certa modosque, et quod prius ordine verbum est
Posterius facias, praeponens ultima primis,
Non, ut si solvas "Postquam Discordia tetra 60
Belli ferratos postes portasque refregit,"
Invenias etiam disjecti membra poëtae.
Hactenus haec: alias justum sit necne poëma,
Nunc illud tantum quaeram, meritone tibi sit
Suspectum genus hoc scribendi. Sulcius acer 65
Ambulat et Caprius, rauci male, cumque libellis,
Magnus uterque timor latronibus; at bene si quis
Et vivat puris manibus, contemnat utrumque.
Ut sis tu similis Caeli Byrrhique latronum,
Non ego sum Capri neque Sulci: cur metuas me? 70
Nulla taberna meos habeat neque pila libellos,
Quis manus insudet vulgi Hermogenisque Tigelli;
Nec recito cuiquam nisi amicis, idque coactus,
Non ubivis coramve quibuslibet. In medio qui
Scripta foro recitent, sunt multi, quique lavantes; 75
Suave locus voci resonat conclusus. Inanes
Hoc juvat, haud illud quaerentes, num sine sensu,
Tempore num faciant alieno. Laedere gaudes,
Inquit, et hoc studio pravus facis. Unde petitum
Hoc in me jacis? Est auctor quis denique eorum, 80
Vixi cum quibus? Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum famamque dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit; hic niger est, hunc tu, Romane, caveto. 85
Saepe tribus lectis videas coenare quaternos,
E quibus unus amet quavis adspergere cunctos
Praeter eum, qui praebet aquam; post hunc quoque potus,

Condita cum verax aperit praecordia Liber.
Hic tibi comis et urbanus liberque videtur, 90
Infesto nigris; ego si risi, quod ineptus
Pastillos Rufillus olet, Gargonius hircum,
Lividus et mordax videor tibi? Mentio si qua
De Capitolini furtis injecta Petilli
Te coram fuerit, defendas, ut tuus est mos: 95
Me Capitolinus convictore usus amicoque
A puero est, causaque mea permulta rogatus
Fecit, et incolumis laetor quod vivit in urbe;
Sed tamen admiror, quo pacto judicium illud
Fugerit. Hic nigrae sucus loliginis, haec est 100
Aerugo mera; quod vitium procul abfore chartis
Atque animo prius, ut si quid promittere de me
Possum aliud vere, promitto. Liberius si
Dixero quid, si forte jocosius, hoc mihi juris
Cum venia dabis: insuevit pater optimus hoc me, 105
Ut fugerem exemplis vitiorum quaeque notando.
Cum me hortaretur, parce, frugaliter atque
Viverem uti contentus eo quod mi ipse parasset:
Nonne vides, Albi ut male vivat filius utque
Barrus inops? Magnum documentum, ne patriam rem 110
Perdere quis velit. A turpi meretricis amore
Cum deterreret: Scetani dissimilis sis.
Ne sequerer moechas, concessa cum venere uti
Possem: Deprensi non bella est fama Treboni,
Aiebat. Sapiens, vitatu quidque petitu 115
Sit melius, causas reddet tibi; mi satis est, si
Traditum ab antiquis morem servare tuamque,
Dum custodis eges, vitam famamque tueri
Incolumem possum; simul ac duraverit aetas
Membra animumque tuum, nabis sine cortice. Sic me 120
Formabat puerum dictis, et sive jubebat
Ut facerem quid: Habes auctorem, quo facias hoc,
Unum ex judicibus selectis objiciebat, —
Sive vetabat: An hoc inhonestum et inutile factum
Necne sit addubites, flagret rumore malo cum 125
Hic atque ille? Avidos vicinum funus ut aegros
Exanimat, mortisque metu sibi parcere cogit;
Sic teneros animos aliena opprobria saepe

Absterrent vitiis. Ex hoc ego sanus ab illis,
Perniciem quaecumque ferunt, mediocribus et quis 130
Ignoscas vitiis teneor; fortassis et isthinc
Largiter abstulerit longa aetas, liber amicus,
Consilium proprium: neque enim, cum lectulus aut me
Porticus excepit, desum mihi. Rectius hoc est! . . . . .
Hoc faciens vivam melius! . . . . . Sic dulcis amicis 135
Occurram! . . . . . Hoc quidam non belle: numquid ego illi
Imprudens olim faciam simile? . . . . . Haec ego mecum
Compressis agito labris; ubi quid datur oti,
Illudo chartis: hoc est mediocribus illis
Ex vitiis unum; cui si concedere nolis, 140
Multa poëtarum veniet manus, auxilio quae
Sit mihi, — nam multo plures sumus — ac veluti te
Judaei cogemus in hanc concedere turbam.

SATIRA V.

Egressum magna me excepit Aricia Roma
Hospitio modico; rhetor comes Heliodorus,
Graecorum longe doctissimus: inde Forum Appi
Differtum nautis, cauponibus atque malignis.
Hoc iter ignavi divisimus, altius ac nos 5
Praecinctis unum; minus est gravis Appia tardis.
Hic ego propter aquam, quod erat deterrima, ventri
Indico bellum, coenantes haud animo aequo
Exspectans comites. Jam nox inducere terris
Umbras et coelo diffundere signa parabat; 10
Tum pueri nautis, pueris convicia nautae
Ingerere: Huc appelle! . . . . . Trecentos inseris: Ohe,
Jam satis est! Dum aes exigitur, dum mula ligatur,
Tota abit hora. Mali culices ranaeque palustres
Avertunt somnos, absentem ut cantat amicam 15
Multa prolutus vappa nauta atque viator
Certatim, tandem fessus dormire viator
Incipit, ac missae pastum retinacula mulae
Nauta piger saxo religat stertitque supinus.

Jamque dies aderat, nil cum procedere lintrem 20
Sentimus; donec cerebrosus prosilit unus,
Ac mulae nautaeque caput lumbosque saligno
Fuste dolat; quarta vix demum exponimur hora.
Ora manusque tua lavimus, Feronia, lympha;
Milia tum pransi tria repimus, atque subimus 25
Impositum saxis late candentibus Anxur.
Huc venturus erat Maecenas optimus atque
Cocceius, missi magnis de rebus uterque
Legati, aversos soliti componere amicos.
His oculis ego nigra meis collyria lippus 30
Illinere: Interea Maecenas advenit atque
Cocceius, Capitoque simul Fonteius ad unguem
Factus homo, Antoni, non ut magis alter, amicus.
Fundos, Aufidio Lusco praetore, libenter
Linquimus, insani ridentes praemia scribae, 35
Praetextam et latum clavum prunaeque batillum.
In Mamurrarum lassi deinde urbe manemus,
Murena praebente domum, Capitone culinam.
Postera lux oritur multo gratissima; namque
Plotius et Varius Sinuessae Virgiliusque 40
Occurrunt, animae, quales neque candidiores
Terra tulit, neque quis me sit devinctior alter.
O qui complexus et gaudia quanta fuerunt!
Nil ego contulerim jucundo sanus amico.
Proxima Campano ponti quae villula tectum 45
Praebuit, et parochi, quae debent, ligna salemque.
Hinc muli Capuae clitellas tempore ponunt:
Lusum it Maecenas, dormitum ego Virgiliusque;
Namque pila lippis inimicum et ludere crudis.
Hinc nos Cocceii recipit plenissima villa, 50
Quae super est Caudi cauponas. Nunc mihi paucis
Sarmenti scurrae pugnam Messique Cicirrhi
Musa velim memores, et quo patre natus uterque
Contulerit lites. Messi clarum genus Osci;
Sarmenti domina extat: ab his majoribus orti 55
Ad pugnam venere. Prior Sarmentus: Equi te
Esse feri similem, dico. Ridemus, et ipse
Messius: Accipio, — caput et movet; O, tua cornu
Ni foret exsecto frons, inquit, quid faceres, cum

Sic mutilus miniteris? At illi foeda cicatrix 60
Setosam laevi frontem turpaverat oris.
Campanum in morbum, in faciem permulta jocatus,
Pastorem saltaret uti Cyclopa, rogabat:
Nil illi larva aut tragicis opus esse cothurnis.
Multa Cicirrhus ad haec: donasset jamne catenam 65
Ex voto Laribus, quaerebat; scriba quod esset,
Deterius nihilo dominae jus esse; rogabat
Denique, cur unquam fugisset, cui satis una
Farris libra foret, gracili sic tamque pusillo.
Prorsus jucunde coenam produximus illam. 70
Tendimus hinc recta Beneventum, ubi sedulus hospes
Paene macros arsit dum turdos versat in igni:
Nam vaga per veterem dilapso flamma culinam
Vulcano summum properabat lambere tectum.
Convivas avidos coenam servosque timentes 75
Tum rapere atque omnes restinguere velle videres.
Incipit ex illo montes Apulia notos
Ostentare mihi, quos torret Atabulus et quos
Nunquam erepsemus, nisi nos vicina Trivici
Villa recepisset lacrymoso non sine fumo, 80
Udos cum foliis ramos urente camino.
Hic ego mendacem stultissimus usque puellam
Ad mediam noctem exspecto; somnus tamen aufert
Intentum veneri; tum immundo somnia visu
Nocturnam vestem maculant ventremque supinum. 85
Quatuor hinc rapimur viginti et milia rhedis,
Mansuri oppidulo, quod versu dicere non est,
Signis perfacile est: venit vilissima rerum
Hic aqua, sed panis longe pulcherrimus, ultra
Callidus ut soleat humeris portare viator; 90
Nam Canusi lapidosus, aquae non ditior urna
Qui locus a forti Diomede est conditus olim.
Flentibus hic Varius discedit maestus amicis.
Inde Rubos fessi pervenimus, utpote longum
Carpentes iter et factum corruptius imbri. 95
Postera tempestas melior, via pejor ad usque
Bari moenia piscosi; dein Gnatia lymphis
Iratis exstructa dedit risusque jocosque,
Dum, flamma sine thura liquescere limine sacro,

Persuadere cupit. Credat Judaeus Apella, 100
Non ego; namque deos didici securum agere aevum,
Nec, si quid miri faciat natura, deos id
Tristes ex alto caeli demittere tecto.
Brundisium longae finis chartaeque viaeque est.

SATIRA VI.

Non, quia, Maecenas, Lydorum quicquid Etruscos
Incoluit fines, nemo generosior est te,
Nec, quod avus tibi maternus fuit atque paternus,
Olim qui magnis legionibus imperitarent,
Ut plerique solent, naso suspendis adunco 5
Ignotos, ut me libertino patre natum.
Cum referre negas, quali sit quisque parente
Natus, dum ingenuus: persuades hoc tibi vere,
Ante potestatem Tulli atque ignobile regnum
Multos saepe viros nullis majoribus ortos 10
Et vixisse probos, amplis et honoribus auctos;
Contra Laevinum, Valeri genus, unde Superbus
Tarquinius regno pulsus fugit, unius assis
Non unquam pretio pluris licuisse notante
Judice, quo nosti, populo, qui stultus honores 15
Saepe dat indignis et famae servit ineptus,
Qui stupet in titulis et imaginibus. Quid oportet
Nos facere a vulgo longe longeque remotos?
Namque esto, populus Laevino mallet honorem
Quam Decio mandare novo, censorque moveret 20
Appius, ingenuo si non essem patre natus:
Vel merito, quoniam in propria non pelle quiessem.
Sed fulgente trahit constrictos Gloria curru
Non minus ignotos generosis. Quo tibi, Tilli,
Sumere depositum clavum fierique tribuno? 25
Invidia accrevit, privato quae minor esset.
Nam ut quisque insanus nigris medium impediit crus
Pellibus et latum demisit pectore clavum,
Audit continuo: Quis homo hic est? quo patre natus?

Ut, si qui aegrotet quo morbo Barrus, haberi 30
Ut cupiat formosus, eat quacumque, puellis
Injiciat curam quaerendi singula, quali
Sit facie, sura, quali pede, dente, capillo;
Sic qui promittit, cives, urbem sibi curae,
Imperium fore et Italiam et delubra deorum, 35
Quo patre sit natus, num ignota matre inhonestus,
Omnes mortales curare et quaerere cogit.
Tune, Syri, Damae, aut Dionysi filius, audes
Dejicere e saxo cives aut tradere Cadmo?
At Novius collega gradu post me sedet uno; 40
Namque est ille, pater quod erat meus. Hoc tibi Paullus
Et Messala videris? At hic, si plostra ducenta
Concurrantque foro tria funera, magna sonabit
Cornua quod vincatque tubas; saltem tenet hoc nos.
Nunc ad me redeo libertino patre natum, 45
Quem rodunt omnes libertino patre natum:
Nunc, quia sim tibi, Maecenas, convictor, at olim,
Quod mihi pareret legio Romana tribuno.
Dissimile hoc illi est: quia non, ut forsit honorem
Jure mihi invideat quivis, ita te quoque amicum, 50
Praesertim cautum dignos adsumere prava
Ambitione procul. Felicem dicere non hoc
Me possim, casu quod te sortitus amicum:
Nulla etenim mihi te fors obtulit; optimus olim
Virgilius, post hunc Varius dixere quid essem. 55
Ut veni coram, singultim pauca locutus, —
Infans namque pudor prohibebat plura profari —
Non ego me claro natum patre, non ego circum
Me Satureiano vectari rura caballo,
Sed, quod eram, narro. Respondes, ut tuus est mos, 60
Pauca; abeo, et revocas nono post mense jubesque
Esse in amicorum numero. Magnum hoc ego duco,
Quod placui tibi, qui turpi secernis honestum
Non patre praeclaro sed vita et pectore puro.
Atqui si vitiis mediocribus ac mea paucis 65
Mendosa est natura, alioqui recta, — velut si
Egregio inspersos reprehendas corpore naevos, —
Si neque avaritiam neque sordes aut mala lustra
Objiciet vere quisquam mihi, purus et insons —

Ut me collaudem — si et vivo carus amicis; 70
Causa fuit pater his, qui macro pauper agello
Noluit in Flavi ludum me mittere, magni
Quo pueri magnis e centurionibus orti,
Laevo suspensi loculos tabulamque lacerto,
Ibant octonis referentes idibus aera; 75
Sed puerum est ausus Romam portare docendum
Artes, quas doceat quivis eques atque senator
Semet prognatos. Vestem servosque sequentes,
In magno ut populo, si quis vidisset, avita
Ex re praeberi sumptus mihi crederet illos. 80
Ipse mihi custos incorruptissimus omnes
Circum doctores aderat. Quid multa? Pudicum —
Qui primus virtutis honos — servavit ab omni
Non solum facto verum opprobrio quoque turpi,
Nec timuit, sibi ne vitio quis verteret, olim 85
Si praeco parvas aut, ut fuit ipse, coactor
Mercedes sequerer; neque ego essem questus: at hoc nunc
Laus illi debetur et a me gratia major.
Nil me poeniteat sanum patris hujus; eoque
Non, ut magna dolo factum negat esse suo pars, 90
Quod non ingenuos habeat clarosque parentes,
Sic me defendam. Longe mea discrepat istis
Et vox et ratio: nam si natura juberet
A certis annis aevum remeare peractum
Atque alios legere ad fastum quoscumque parentes 95
Optaret sibi quisque, meis contentus honestos
Fascibus et sellis nollem mihi sumere, demens
Judicio vulgi, sanus fortasse tuo, quod
Nollem onus haud unquam solitus portare molestum.
Nam mihi continuo major quaerenda foret res 100
Atque salutandi plures, ducendus et unus
Et comes alter, uti ne solus rusve peregreve
Exirem, plures calones atque caballi
Pascendi, ducenda petorrita. Nunc mihi curto
Ire licet mulo vel, si libet, usque Tarentum, 105
Mantica cui lumbos onere ulceret atque eques armos.
Objiciet nemo sordes mihi, quas tibi, Tilli,
Cum Tiburte via praetorem quinque sequuntur
Te pueri, lasanum portantes oenophorumque.

Hoc ego commodius quam tu, praeclare senator, 110
Multis atque aliis vivo. Quacumque libido est,
Incedo solus, percontor quanti olus ac far,
Fallacem Circum vespertinumque pererro
Saepe Forum, adsisto divinis, inde domum me
Ad porri et ciceris refero laganique catinum. 115
Coena ministratur pueris tribus, et lapis albus
Pocula cum cyatho duo sustinet, adstat echinus.
Vilis, cum patera guttus, Campana supellex.
Deinde eo dormitum non sollicitus, mihi quod cras
Surgendum sit mane, obeundus Marsya, qui se 120
Vultum ferre negat Noviorum posse minoris.
Ad quartam jaceo; post hanc vagor, aut ego, lecto
Aut scripto quod me tacitum juvet, ungor olivo,
Non quo fraudatis immundus Natta lucernis.
Ast ubi me fessum sol acrior ire lavatum 125
Admonuit, fugio Campum lusumque trigonem.
Pransus non avide, quantum interpellet inani
Ventre diem durare, domesticus otior. Haec est
Vita solutorum misera ambitione gravique;
His me consolor victurum suavius, ac si 130
Quaestor avus pater atque meus patruusque fuisset.

SATIRA VII.

Proscripti Regis Rupili pus atque venenum
Hybrida quo pacto sit Persius ultus, opinor
Omnibus et lippis notum et tonsoribus esse.
Persius hic permagna negotia dives habebat
Clazomenis, etiam lites cum Rege molestas, 5
Durus homo atque odio qui posset vincere Regem,
Confidens tumidusque, adeo sermonis amari,
Sisennas, Barros ut equis praecurreret albis.
Ad Regem redeo. Postquam nihil inter utrumque
Convenit — hoc etenim sunt omnes jure molesti, 10
Quo fortes, quibus adversum bellum incidit: inter
Hectora Priamiden animosum atque inter Achillem

Ira fuit capitalis, ut ultima divideret mors,
Non aliam ob causam, nisi quod virtus in utroque
Summa fuit; duo si discordia vexet inertes 15
Aut si disparibus bellum incidat, ut Diomedi
Cum Lycio Glauco, discedat pigrior ultro
Muneribus missis — Bruto praetore tenente
Ditem Asiam, Rupili et Persi par pugnat, uti non
Compositum melius cum Bitho Bacchius. In jus 20
Acres procurrunt, magnum spectaculum uterque.
Persius exponit causam; ridetur ab omni
Conventu; laudat Brutum laudatque cohortem:
Solem Asiae Brutum appellat, stellasque salubres
Appellat comites, excepto Rege: canem illum, 25
Invisum agricolis sidus, venisse; ruebat
Flumen ut hibernum fertur quo rara securis.
Tum Praenestinus salso multoque fluenti
Expressa arbusto regerit convicia, durus
Vindemiator et invictus, cui saepe viator 30
Cessisset magna compellans voce cuculum.
At Graecus, postquam est Italo perfusus aceto,
Persius exclamat: Per magnos, Brute, deos te
Oro, qui reges consuesti tollere, cur non
Hunc Regem jugulas? Operum hoc, mihi crede, tuorum est.

SATIRA VIII.

Olim truncus eram ficulnus, inutile lignum,
Cum faber, incertus scamnum faceretne Priapum,
Maluit esse deum: deus inde ego, furum aviumque
Maxima formido: nam fures dextra coercet
Obscoenoque ruber porrectus ab inguine palus, 5
Ast importunas volucres in vertice arundo
Terret fixa vetatque novis considere in hortis.
Huc prius angustis ejecta cadavera cellis
Conservus vili portanda locabat in arca;
Hoc miserae plebi stabat commune sepulcrum, 10
Pantolabo scurrae Nomentanoque nepoti.

Mille pedes in fronte, trecentos cippus in agrum
Hic dabat, heredes monumentum ne sequeretur.
Nunc licet Esquiliis habitare salubribus atque
Aggere in aprico spatiari, quo modo tristes 15
Albis informem spectabant ossibus agrum;
Quum mihi non tantum furesque feraeque, suëtae
Hunc vexare locum, curae sunt atque labori,
Quantum carminibus quae versant atque venenis
Humanos animos: has nullo perdere possum 20
Nec prohibere modo, simul ac vaga luna decorum
Protulit os, quin ossa legant herbasque nocentes.
Vidi egomet nigra succinctam vadere palla
Canidiam pedibus nudis passoque capillo,
Cum Sagana majore ululantem; pallor utrasque 25
Fecerat horrendas adspectu. Scalpere terram
Unguibus et pullam divellere mordicus agnam
Coeperunt; cruor in fossam confusus, ut inde
Manes elicerent animas responsa daturas.
Lanea et effigies erat, altera cerea: major 30
Lanea, quae poenis compesceret inferiorem;
Cerea suppliciter stabat servilibus, ut quae
Jam peritura, modis. Hecaten vocat altera, saevam
Altera Tisiphonen: serpentes atque videres
Infernas errare canes, lunamque rubentem, 35
Ne foret his testis, post magna latere sepulcra.
Mentior at si quid, merdis caput inquiner albis
Corvorum, atque in me veniat mictum atque cacatum
Julius et fragilis Pediatia furque Voranus.
Singula quid memorem? quo pacto alterna loquentes 40
Umbrae cum Sagana resonarent triste et acutum,
Utque lupi barbam variae cum dente colubrae
Abdiderint furtim terris et imagine cerea
Largior arserit ignis, et ut non testis inultus
Horruerim voces Furiarum et facta duarum. 45
Nam, displosa sonat quantum vesica, pepedi
Diffissa nate ficus; at illae currere in urbem.
Canidiae dentes, altum Saganae caliendrum
Excidere atque herbas atque incantata lacertis
Vincula, cum magno risuque jocoque videres. 50

SATIRA IX.

IBAM forte Via sacra, sicut meus est mos
Nescio quid meditans nugarum, totus in illis;
Accurrit quidam notus mihi nomine tantum,
Arreptaque manu: Quid agis, dulcissime rerum?
Suaviter, ut nunc est, inquam, et cupio omnia quae vis. 5
Quum adsectaretur: Num quid vis? occupo. At ille
Noris nos inquit; docti sumus. Hic ego, Pluris
Hoc, inquam, mihi eris. Misere discedere quaerens,
Ire modo ocius, interdum consistere, in aurem
Dicere nescio quid puero; quum sudor ad imos 10
Manaret talos. O te, Bolane, cerebri
Felicem! aiebam tacitus; quum quidlibet ille
Garriret, vicos, urbem laudaret. Ut illi
Nil respondebam, Misere cupis inquit abire:
Jamdudum video; sed nil agis; usque tenebo; 15
Persequar hinc quo nunc iter est tibi. Nil opus est te
Circumagi: quendam volo visere non tibi notum;
Trans Tiberim longe cubat is, prope Caesaris hortos.
Nil habeo quod agam, et non sum piger: usque sequar te.
Demitto auriculas, ut iniquae mentis asellus, 20
Quum gravius dorso subiit onus. Incipit ille:
Si bene me novi, non Viscum pluris amicum,
Non Varium facies: nam quis me scribere plures
Aut citius possit versus? quis membra movere
Mollius? invideat quod et Hermogenes, ego canto. 25
Interpellandi locus hic erat: Est tibi mater,
Cognati, quis te salvo est opus? Haud mihi quisquam;
Omnes composui. Felices! Nunc ego resto!
Confice: namque instat fatum mihi triste, Sabella
Quod puero cecinit divina mota anus urna: 30
Hunc neque dira venena, nec hosticus auferet ensis,
Nec laterum dolor aut tussis, nec tarda podagra;
Garrulus hunc quando consumet cumque: loquaces,
Si sapiat, vitet, simul atque adoleverit aetas.
Ventum erat ad Vestae quarta jam parte diei 35
Praeterita, et casu tunc respondere vadato

Debebat; quod ni fecisset, perdere litem.
Si me amas, inquit, paullum hic ades. Inteream si
Aut valeo stare aut novi civilia jura;
Et propero quo scis. Dubius sum quid faciam, inquit, 40
Tene relinquam an rem. Me, sodes. Non faciam, ille,
Et praecedere coepit; ego, ut contendere durum est
Cum victore, sequor. Maecenas quomodo tecum?
Hinc repetit; paucorum hominum et mentis bene sanae;
Nemo dexterius fortuna est usus. Haberes 45
Magnum adjutorem, posset qui ferre secundas,
Hunc hominem velles si tradere: dispeream ni
Summosses omnes. Non isto vivitur illic,
Quo tu rere, modo: domus hac nec purior ulla est
Nec magis his aliena malis; nil mi officit unquam, 50
Ditior hic aut est quia doctior; est locus uni
Cuique suus. Magnum narras, vix credibile! Atqui
Sic habet. Accendis, quare cupiam magis illi
Proximus esse. Velis tantummodo: quae tua virtus,
Expugnabis; et est qui vinci possit, eoque 55
Difficiles aditus primos habet. / Haud mihi deero:
Muneribus servos corrumpam; non, hodie si
Exclusus fuero, desistam; tempora quaeram;
Occurram in triviis; deducam. Nil sine magno
Vita labore dedit mortalibus. Haec dum agit, ecce 60
Fuscus Aristius occurrit, mihi carus, et illum
Qui pulchre nosset. Consistimus. Unde venis? et
Quo tendis? rogat et respondet. Vellere coepi
Et prensare manu lentissima brachia, nutans,
Distorquens oculos, ut me eriperet. Male salsus 65
Ridens dissimulare; meum jecur urere bilis.
Certe nescio quid secreto velle loqui te
Aiebas mecum. Memini bene; sed meliori
Tempore dicam: hodie tricesima sabbata: vin' tu
Curtis Judaeis oppedere? Nulla mihi inquam 70
Religio est. At mi: sum paullo infirmior, unus
Multorum. Ignosces; alias loquar. Hunccine solem
Tam nigrum surrexe mihi! Fugit improbus ac me
Sub cultro linquit. Casu venit obvius illi
Adversarius, et, Quo tu turpissime? magna 75
Inclamat voce, et: Licet antestari? Ego vero

Oppono auriculam. Rapit in jus; clamor utrimque,
Undique concursus. Sic me servavit Apollo.

SATIRA X.

Lucili, quam sis mendosus, teste Catone
Defensore tuo, pervincam, qui male factos
Emendare parat versus; hoc lenius ille,
Est quo vir melior, longe subtilior illo,
Qui multum puer et loris et funibus udis
Exhortatus, ut esset opem qui ferre poëtis
Antiquis posset contra fastidia nostra,
Grammaticorum equitum doctissimus. Ut redeam illuc:

Nempe incomposito dixi pede currere versus
Lucili: quis tam Lucili fautor inepte est,
Ut non hoc fateatur? At idem, quod sale multo
Urbem defricuit, charta laudatur eadem.
Nec tamen, hoc tribuens, dederim quoque cetera; nam sic 5
Et Laberi mimos, ut pulchra poëmata, mirer.
Ergo non satis est, risu diducere rictum
Auditoris; — et est quaedam tamen hic quoque virtus; —
Est brevitate opus, ut currat sententia neu se
Impediat verbis lassas onerantibus aures; 10
Et sermone opus est modo tristi, saepe jocoso,
Defendente vicem modo rhetoris atque poëtae,
Interdum urbani, parcentis viribus atque
Extenuantis eas consulto. Ridiculum acri
Fortius et melius magnas plerumque secat res. 15
Illi, scripta quibus comoedia prisca viris est,
Hoc stabant, hoc sunt imitandi; quos neque pulcher
Hermogenes unquam legit, neque simius iste
Nil praeter Calvum et doctus cantare Catullum.
At magnum fecit, quod verbis Graeca Latinis 20
Miscuit. O seri studiorum! quine putetis
Difficile et mirum, Rhodio quod Pitholeonti
Contigit? At sermo lingua concinnus utraque

Suavior, ut Chio nota si commixta Falerni est.
Quum versus facias, te ipsum percontor an et quum 25
Dura tibi peragenda rei sit causa Petilli?
Scilicet oblitus patriaeque patrisque Latini,
Quum Pedius caussas exsudet Poplicola atque
Corvinus, patriis intermiscere petita
Verba foris malis, Canusini more bilinguis! 30
Atqui ego quum Graecos facerem, natus mare citra,
Versiculos, vetuit me tali voce Quirinus,
Post mediam noctem visus, quum somnia vera:
In silvam non ligna feras insanius, ac si
Magnas Graecorum malis implere catervas. 35
Turgidus Alpinus jugulat dum Memnona dumque
Defingit Rheni luteum caput, haec ego ludo,
Quae neque in aede sonent certantia judice Tarpa,
Nec redeant iterum atque iterum spectanda theatris.
Arguta meretrice potes Davoque Chremeta 40
Eludente senem comis garrire libellos
Unus vivorum, Fundani; Pollio regum
Facta canit pede ter percusso; forte epos acer,
Ut nemo, Varius ducit; molle atque facetum
Virgilio annuerunt gaudentes rure Camenae. 45
Hoc erat, experto frustra Varrone Atacino
Atque quibusdam aliis, melius quod scribere possem,
Inventore minor; neque ego illi detrahere ausim
Haerentem capiti cum multa laude coronam.
At dixi, fluere hunc lutulentum, saepe ferentem 50
Plura quidem tollenda relinquendis. Age, quaeso,
Tu nihil in magno doctus reprehendis Homero?
Nil comis tragici mutat Lucilius Atti,
Non ridet versus Enni gravitate minores,
Quum de se loquitur, non ut majore reprensis? 55
Quid vetat et nosmet Lucili scripta legentes
Quaerere, num illius, num rerum dura negarit
Versiculos natura magis factos et euntes
Mollius, ac si quis, pedibus quid claudere senis,
Hoc tantum contentus, amet scripsisse ducentos 60
Ante cibum versus, totidem coenatus; Etrusci
Quale fuit Cassi rapido ferventius amni
Ingenium, capsis quem fama est esse librisque

Ambustum propriis. Fuerit Lucilius, inquam,
Comis et urbanus, fuerit limatior idem, 65
Quam rudis et Graecis intacti carminis auctor
Quamque poëtarum seniorum turba; sed ille,
Si foret hoc nostrum fato dilatus in aevum,
Detereret sibi multa, recideret omne quod ultra
Perfectum traheretur, et in versu faciendo 70
Saepe caput scaberet, vivos et roderet ungues.
Saepe stilum vertas, iterum quae digna legi sint,
Scripturus, neque, te ut miretur turba, labores,
Contentus paucis lectoribus. An tua demens
Vilibus in ludis dictari carmina malis? 75
Non ego: nam satis est equitem mihi plaudere, ut audax
Contemtis aliis explosa Arbuscula dixit.
Men' moveat cimex Pantilius, aut cruciet quod
Vellicet absentem Demetrius, aut quod ineptus
Fannius Hermogenis laedat conviva Tigelli? 80
Plotius et Varius, Maecenas Virgiliusque,
Valgius et probet haec Octavius optimus atque
Fuscus, et haec utinam Viscorum laudet uterque.
Ambitione relegata te dicere possum,
Pollio, te, Messala, tuo cum fratre, simulque 85
Vos, Bibuli et Servi, simul his te, candide Furni,
Complures alios, doctos ego quos et amicos
Prudens praetereo; quibus haec, sint qualiacumque,
Arridere velim, doliturus, si placeant spe
Deterius nostra. Demetri, teque, Tigelli, 90
Discipularum inter jubeo plorare cathedras.
I, puer, atque meo citus haec subscribe libello.

Q. HORATII FLACCI

SATIRARUM

LIBER SECUNDUS.

SATIRA I.

SUNT quibus in satira videor nimis acer et ultra
Legem tendere opus; sine nervis altera, quicquid
Composui, pars esse putat, similesque meorum
Mille die versus deduci posse. Trebati,
Quid faciam, praescribe. — Quiescas. — Ne faciam, inquis, 5
Omnino versus? — Aio. — Peream male, si non
Optimum erat; verum nequeo dormire. — Ter uncti
Transnanto Tiberim, somno quibus est opus alto,
Irriguumque mero sub noctem corpus habento.
Aut, si tantus amor scribendi te rapit, aude 10
Caesaris invicti res dicere, multa laborum
Praemia laturus. — Cupidum, pater optime, vires
Deficiunt: neque enim quivis horrentia pilis
Agmina, nec fracta pereuntes cuspide Gallos
Aut labentis equo describit vulnera Parthi. — 15
Attamen et justum poteras et scribere fortem,
Scipiadem ut sapiens Lucilius. — Haud mihi deero,
Quum res ipsa feret: nisi dextro tempore Flacci
Verba per attentam non ibunt Caesaris aurem;
Cui male si palpere, recalcitrat undique tutus. — 20
Quanto rectius hoc, quam tristi laedere versu
Pantolabum scurram Nomentanumque nepotem,

Quum sibi quisque timet, quanquam est intactus, et odit. —
Quid faciam? Saltat Milonius, ut semel icto
Accessit fervor capiti numerusque lucernis; 25
Castor gaudet equis, ovo prognatus eodem
Pugnis; quot capitum vivunt, totidem studiorum
Millia: me pedibus delectat claudere verba
Lucili ritu, nostrum melioris utroque.
Ille velut fidis arcana sodalibus olim 30
Credebat libris, neque, si male cesserat, unquam
Decurrens alio, neque si bene; quo fit, ut omnis
Votiva pateat veluti descripta tabella
Vita senis. Sequor hunc, Lucanus an Appulus, anceps; —
Nam Venusinus arat finem sub utrumque colonus, 35
Missus ad hoc pulsis, vetus est ut fama, Sabellis,
Quo ne per vacuum Romano incurreret hostis,
Sive quod Appula gens, seu quod Lucania bellum
Incuteret violenta; — sed hic stilus haud petet ultro
Quenquam animantem, et me veluti custodiet ensis 40
Vagina tectus; quem cur destringere coner
Tutus ab infestis latronibus? O pater et rex
Jupiter, ut pereat positum robigine telum,
Nec quisquam noceat cupido mihi pacis! At ille,
Qui me commorit, — melius non tangere, clamo, — 45
Flebit et insignis tota cantabitur urbe.
Cervius iratus leges minitatur et urnam,
Canidia Albuti, quibus est inimica, venenum,
Grande malum Turius, si quid se judice certes.
Ut, quo quisque valet, suspectos terreat, utque 50
Imperet hoc natura potens, sic collige mecum:
Dente lupus, cornu taurus petit: unde, nisi intus
Monstratum? Scaevae vivacem crede nepoti
Matrem: nil faciet sceleris pia dextera; — mirum,
Ut neque calce lupus quenquam neque dente petit bos; — 55
Sed mala tollet anum vitiato melle cicuta.
Ne longum faciam: seu me tranquilla senectus
Exspectat seu mors atris circumvolat alis,
Dives, inops, Romae, seu fors ita jusserit, exsul,
Quisquis erit vitae, scribam, color. — O puer, ut sis 60
Vitalis, metuo, et, majorum ne quis amicus
Frigore te feriat. — Quid, cum est Lucilius ausus

Primus in hunc operis componere carmina morem,
Detrahere et pellem, nitidus qua quisque per ora
Cederet, introrsum turpis; num Laelius aut qui 65
Duxit ab oppressa meritum Carthagine nomen,
Ingenio offensi, aut laeso doluere Metello
Famosisque Lupo cooperto versibus? Atqui
Primores populi arripuit populumque tributim,
Scilicet uni aequus virtuti atque ejus amicis. 70
Quin ubi se a vulgo et scena in secreta remorant
Virtus Scipiadae et mitis sapientia Laeli,
Nugari cum illo et discincti ludere, donec
Decoqueretur olus, soliti. Quicquid sum ego, quamvis
Infra Lucili censum ingeniumque, tamen me 75
Cum magnis vixisse invita fatebitur usque
Invidia, et fragili quaerens illidere dentem,
Offendet solido, nisi quid tu, docte Trebati,
Dissentis. — Equidem nihil hic diffingere possum;
Sed tamen ut monitus caveas, ne forte negoti 80
Incutiat tibi quid sanctarum inscitia legum:
Si mala condiderit in quem quis carmina, jus est
Judiciumque. — Esto, si quis mala: sed bona si quis
Judice condiderit laudatus Caesare; si quis
Opprobriis dignum laceraverit, integer ipse? — 85
Solventur risu tabulae, tu missus abibis.

SATIRA II.

Quae virtus et quanta, boni, sit vivere parvo —
Nec meus hic sermo est, sed quae praecepit Ofellus
Rusticus, abnormis sapiens, crassaque Minerva —
Discite non inter lances mensasque nitentes,
Quum stupet insanis acies fulgoribus et quum 5
Acclinis falsis animus meliora recusat;
Verum hic impransi mecum disquirite. Cur hoc?
Dicam, si potero. Male verum examinat omnis
Corruptus judex. Leporem sectatus equove
Lassus ab indomito, vel — si Romana fatigat 10

Militia adsuetum graecari, seu pila velox
Molliter austerum studio fallente laborem
Seu te discus agit, pete cedentem aëra disco:
Cum labor extuderit fastidia; siccus, inanis
Sperne cibum vilem, nisi Hymettia mella Falerno 15
Ne biberis diluta. Foris est promus, et atrum
Defendens pisces hiemat mare: cum sale panis
Latrantem stomachum bene leniet. Unde, putas, aut
Qui partum? Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere 20
Sudando: pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina juvare lagois.
Vix tamen eripiam, posito pavone velis quin
Hoc potius quam gallina tergere palatum,
Corruptus vanis rerum; quia veneat auro 25
Rara avis et picta pandat spectacula cauda:
Tanquam ad rem attineat quicquam. Num vesceris ista,
Quam laudas, pluma? cocto num adest honor idem?
Carne tamen, quamvis distat nihil hac magis illa,
Imparibus formis deceptum te patet. Esto: 30
Unde datum sentis, lupus hic Tiberinus an alto
Captus hiet, pontesne inter jactatus an amnis
Ostia sub Tusci? Laudas, insane, trilibrem
Mullum, in singula quem minuas pulmenta necesse est.
Ducit te species, video; quo pertinet ergo 35
Proceros odisse lupos? Quia scilicet illis
Majorem natura modum dedit, his breve pondus.
Jejunus raro stomachus vulgaria temnit.
Porrectum magno magnum spectare catino
Vellem ait Harpyiis gula digna rapacibus. At vos 40
Praesentes Austri, coquite horum obsonia . . . . . Quanquam
Putet aper rhombusque recens, mala copia quando
Aegrum sollicitat stomachum, quum rapula plenus
Atque acidas mavult inulas. Necdum omnis abacta
Pauperies epulis regum: nam vilibus ovis 45
Nigrisque est oleis hodie locus. Haud ita pridem
Galloni praeconis erat acipensere mensa
Infamis. Quid? tum rhombos minus aequora alebant?
Tutus erat rhombus tutoque ciconia nido,
Donec vos auctor docuit praetorius. Ergo 50

Si quis nūnc mergos suaves edixerit assos,
Parebit pravi docilis Romana juventus.
Sordidus a tenui victu distabit Ofello
Judice: nam frustra vitium vitaveris illud,
Si te alio pravum detorseris. Avidienus, 55
Cui Canis ex vero dictum cognomen adhaeret,
Quinquennes oleas est et silvestria corna,
Ac nisi mutatum parcit defundere vinum, et,
Cujus odorem olei nequeas perferre — licebit
Ille repotia, natales, aliosve dierum 60
Festos albatus celebret — cornu ipse bilibri
Caulibus instillat, veteris non parcus aceti.
Quali igitur victu sapiens utetur, et horum
Utrum imitabitur? Hac urget lupus, hac canis angit.
Mundus erit, qui non offendat sordibus, atque 65
In neutram partem cultus miser. Hic neque servis
Albuti senis exemplo, dum munia didit,
Saevus erit, nec, sic ut simplex Naevius, unctam
Convivis praebebit aquam: vitium hoc quoque magnum.
Accipe nunc, victus tenuis quae quantaque secum 70
Afferat. In primis valeas bene: nam variae res
Ut noceant homini, credas, memor illius escae,
Quae simplex olim tibi sederit; at simul assis
Miscueris elixa, simul conchylia turdis,
Dulcia se in bilem vertent stomachoque tumultum 75
Lenta feret pituita. Vides, ut pallidus omnis
Coena desurgat dubia? Quin corpus onustum
Hesternis vitiis animum quoque praegravat una,
Atque affigit humo divinae particulam aurae.
Alter, ubi dicto citius curato sopori 80
Membra dedit, vegetus praescripta ad munia surgit.
Hic tamen ad melius poterit transcurrere quondam,
Sive diem festum rediens advexerit annus
Seu recreare volet tenuatum corpus, ubique
Accedent anni et tractari mollius aetas 85
Imbecilla volet; tibi quidnam accedet ad istam,
Quam puer et validus praesumis, mollitiem, seu
Dura valetudo inciderit seu tarda senectus?
Rancidum aprum antiqui laudabant, non quia nasus
Illis nullus erat, sed, credo, hac mente, quod hospes 90

Tardius adveniens vitiatum commodius, quam
Integrum edax dominus consumeret. Hos utinam inter
Heroas natum tellus me prima tulisset!
Das aliquid famae, quae carmine gratior aurem
Occupat humanam? Grandes rhombi patinaeque 95
Grande ferunt una cum damno dedecus. Adde
Iratum patruum, vicinos, te tibi iniquum
Et frustra mortis cupidum, cum deerit egenti
As, laquei pretium. Jure, inquit, Trausius istis
Jurgatur verbis; ego vectigalia magna 100
Divitiasque habeo tribus amplas regibus. Ergo,
Quod superat, non est melius quo insumere possis?
Cur eget indignus quisquam te divite? Quare
Templa ruunt antiqua deum? Cur, improbe, carae
Non aliquid patriae tanto emetiris acervo? 105
Uni nimirum tibi rectae semper erunt res.
O magnus posthac inimicis risus! Uterne
Ad casus dubios fidet sibi certius, hic qui
Pluribus adsuerit mentem corpusque superbum,
An qui contentus parvo metuensque futuri 110
In pace, ut sapiens, aptarit idonea bello?

Quo magis his credas, puer hunc ego parvus Ofellum
Integris opibus novi non latius usum,
Quam nunc accisis. Videas metato in agello
Cum pecore et gnatis fortem mercede colonum, 115
Non ego, narrantem, temere edi luce profesta
Quicquam praeter olus fumosae cum pede pernae.
At mihi seu longum post tempus venerat hospes
Sive operum vacuo gratus conviva per imbrem
Vicinus, bene erat non piscibus urbe petitis 120
Sed pullo atque haedo; tum pensilis uva secundas
Et nux ornabat mensas cum duplice ficu.
Post hoc ludus erat culpa potare magistra,
Ac venerata Ceres, ita culmo surgeret alto,
Explicuit vino contractae seria frontis. 125
Saeviat atque novos moveat fortuna tumultus:
Quantum hinc imminuet? quanto aut ego parcius, aut vos,
O pueri, nituistis, ut huc novus incola venit?
Nam propriae telluris herum natura neque illum,

Nec me, nec quenquam statuit: nos expulit ille; 130
Illum aut nequities aut vafri inscitia juris,
Postremum expellet certe vivacior heres.
Nunc ager Umbreni sub nomine, nuper Ofelli
Dictus, erit nulli proprius, sed cedet in usum
Nunc mihi, nunc alii. Quocirca vivite fortes, 135
Fortiaque adversis opponite pectora rebus!

SATIRA III.

Sic rara scribis, ut toto non quater anno
Membranam poscas, scriptorum quaeque retexens,
Iratus tibi quod vini somnique benignus
Nil dignum sermone canas. Quid fiet? Ab ipsis
Saturnalibus huc fugisti. Sobrius ergo 5
Dic aliquid dignum promissis. Incipe. Nil est.
Culpantur frustra calami, immeritusque laborat
Iratis natus paries dis atque poëtis.
Atqui vultus erat multa et praeclara minantis,
Si vacuum tepido cepisset villula tecto. 10
Quorsum pertinuit stipare Platona Menandro;
Eupolin, Archilochum, comites educere tantos?
Invidiam placare paras virtute relicta?
Comtemnere, miser! Vitanda est improba Siren
Desidia, aut, quicquid vita meliore parasti, 15
Ponendum aequo animo. — Di te, Damasippe, deaeque
Verum ob consilium donent tonsore! Sed unde
Tam bene me nosti? — Postquam omnis res mea Janum
Ad medium fracta est, aliena negotia curo
Excussus propriis: olim nam quaerere amabam, 20
Quo vafer ille pedes lavisset Sisyphus aere,
Quid sculptum infabre, quid fusum durius esset;
Callidus huic signo ponebam millia centum;
Hortos egregiasque domos mercarier unus
Cum lucro noram: unde frequentia Mercuriale 25
Imposuere mihi cognomen compita. — Novi,
Et miror morbi purgatum te illius. — Atqui

Emovit veterem mire novus, ut solet, in cor
Trajecto lateris miseri capitisve dolore;
Ut lethargicus hic cum fit pugil et medicum urget. — 30
Dum ne quid simile huic, esto ut libet. — O bone, ne te
Frustrere: insanis et tu, stultique prope omnes,
Si quid Stertinius veri crepat, unde ego mira
Descripsi docilis praecepta haec, tempore quo me
Solatus jussit sapientem pascere barbam 35
Atque a Fabricio non tristem ponte reverti.
Nam male re gesta cum vellem mittere operto
Me capite in flumen, dexter stetit et, Cave faxis
Te quicquam indignum: pudor, inquit, te malus angit,
Insanos qui inter vereare insanus haberi. 40
Primum nam inquiram, quid sit furere: hoc si erit in te
Solo, nil verbi, pereas quin fortiter, addam.
Quem mala stultitia et quemcumque inscitia veri
Caecum agit, insanum Chrysippi porticus et grex
Autumat. Haec populos, haec magnos formula reges 45
Excepto sapiente tenet. Nunc accipe, quare
Desipiant omnes aeque ac tu, qui tibi nomen
Insano posuere. Velut silvis, ubi passim
Palantes error certo de tramite pellit,
Ille sinistrorsum hic dextrorsum abit, unus utrique 50
Error sed variis illudit partibus; hoc te
Crede modo insanum, nihilo ut sapientior ille,
Qui te deridet, caudam trahat. Est genus unum
Stultitiae nihilum metuenda timentis, ut ignes,
Ut rupes fluviosque in campo obstare queratur; 55
Alterum et huic varum et nihilo sapientius ignes
Per medios fluviosque ruentis: clamet amica
Mater, honesta soror cum cognatis, pater, uxor:
Hic fossa est ingens, hic rupes maxima: serva!
Non magis audierit, quam Fufius ebrius olim, 60
Quum Ilionam edormit, Catienis mille ducentis
Mater, te appello! clamantibus. Huic ego vulgus
Errori similem cunctum insanire docebo.
Insanit veteres statuas Damasippus emendo:
Integer est mentis Damasippi creditor? Esto. 65
Accipe quod nunquam reddas mihi si tibi dicam,
Tune insanus eris si acceperis, an magis excors

Rejecta praeda, quam praesens Mercurius fert?
Scribe decem a Nerio — non est satis, adde Cicutae
Nodosi tabulas centum, mille adde catenas; 70
Effugiet tamen haec sceleratus vincula Proteus.
Quum rapies in jus malis ridentem alienis,
Fiet aper, modo avis, modo saxum et, quum volet, arbor.
Si male rem gerere, insani est, contra bene, sani;
Putidius multo cerebrum est, mihi crede, Perilli 75
Dictantis, quod tu nunquam rescribere possis.
Audire atque togam jubeo componere, quisquis
Ambitione mala aut argenti pallet amore,
Quisquis luxuria tristive superstitione
Aut alio mentis morbo calet; huc propius me, 80
Dum doceo insanire omnes, vos ordine adite.
Danda est hellebori multo pars maxima avaris;
Nescio an Anticyram ratio illis destinet omnem.
Heredes Staberi summam incidere sepulcro,
Ni sic fecissent, gladiatorum dare centum 85
Damnati populo paria atque epulum arbitrio Arri,
Frumenti quantum metit Africa. Sive ego prave
Seu recte hoc volui, ne sis patruus mihi. Credo
Hoc Staberi prudentem animum vidisse. Quid ergo
Sensit, cum summam patrimoni insculpere saxo 90
Heredes voluit? Quoad vixit, credidit ingens
Pauperiem vitium et cavit nihil acrius, ut, si
Forte minus locuples uno quadrante perisset,
Ipse videretur sibi nequior: omnis enim res,
Virtus, fama, decus, divina humanaque pulchris 95
Divitiis parent; quas qui construxerit, ille
Clarus erit, fortis, justus — Sapiensne? Etiam, et rex
Et quicquid volet. Hoc, veluti virtute paratum,
Speravit magnae laudi fore. Quid simile isti
Graecus Aristippus, qui servos projicere aurum 100
In media jussit Libya, quia tardius irent
Propter onus segnes? Uter est insanior horum? —
Nil agit exemplum, litem quod lite resolvit.
Si quis emat citharas, emtas comportet in unum,
Nec studio citharae nec musae deditus ulli; 105
Si scalpra et formas non sutor; nautica vela
Aversus mercaturis; delirus et amens

Undique dicatur merito. Qui discrepat istis,
Qui nummos aurumque recondit, nescius uti
Compositis metuensque velut contingere sacrum? 110
Si quis ad ingentem frumenti semper acervum
Porrectus vigilet cum longo fuste, neque illinc
Audeat esuriens dominus contingere granum,
Ac potius foliis parcus vescatur amaris;
Si positis intus Chii veterisque Falerni 115
Mille cadis — nihil est, tercentum millibus, acre
Potet acetum; age, si et stramentis incubet unde-
Octoginta annos natus, cui stragula vestis,
Blattarum ac tinearum epulae, putrescat in arca;
Nimirum insanus paucis videatur, eo quod 120
Maxima pars hominum morbo jactatur eodem.
Filius aut etiam haec libertus ut ebibat heres,
Dis inimice senex, custodis? — Ne tibi desit?
Quantulum enim summae curtabit quisque dierum,
Ungere si caules oleo meliore caputque 125
Coeperis impexa foedum porrigine? Quare,
Si quidvis satis est, perjuras, surripis, aufers
Undique? Tun' sanus? Populum si caedere saxis
Incipias, servosve tuos, quos aere pararis;
Insanum te omnes pueri clamentque puellae: 130
Quum laqueo uxorem interimis matremque veneno,
Incolumi capite es? Quid enim? Neque tu hoc facis Argis,
Nec ferro ut demens genitricem occidis Orestes.
An tu reris eum occisa insanisse parente,
Ac non ante malis dementem actum Furiis, quam 135
In matris jugulo ferrum tepefecit acutum?
Quin, ex quo est habitus male tutae mentis Orestes,
Nil sane fecit quod tu reprehendere possis:
Non Pyladen ferro violare aususve sororem
Electram, tantum maledicit utrique vocando 140
Hanc Furiam, hunc aliud, jussit quod splendida bilis.
Pauper Opimius argenti positi intus et auri,
Qui Veientanum festis potare diebus
Campana solitus trulla vappamque profestis,
Quondam lethargo grandi est oppressus, ut heres 145
Jam circum loculos et claves laetus ovansque
Curreret. Hunc medicus multum celer atque fidelis

Excitat hoc pacto: mensam poni jubet atque
Effundi saccos nummorum, accedere plures
Ad numerandum; homïnem sic erigit; addit et illud: 150
Ni tua custodis, avidus jam haec auferet heres.
Men' vivo? Ut vivas igitur, vigila. Hoc age! Quid vis?
Deficient inopem venae te, ni cibus atque
Ingens accedit stomacho fultura ruenti.
Tu cessas? Agedum, sume hoc ptisanarium oryzae. 155
Quanti emtae? Parvo. Quanti ergo? Octussibus. Eheu!
Quid refert, morbo an furtis pereamque rapinis? —
Quisnam igitur sanus? Qui non stultus. Quid avarus?
Stultus et insanus. Quid, si quis non sit avarus,
Continuo sanus? Minime. Cur, Stoice? Dicam. 160
Non est cardiacus — Craterum dixisse putato —
Hic aeger: recte est igitur surgetque? Negabit,
Quod latus aut renes morbo tentantur acuto.
Non est perjurus neque sordidus; immolet aequis
Hic porcum laribus: verum ambitiosus et audax; 165
Naviget Anticyram. Quid enim differt, barathrone
Dones quicquid habes, an nunquam utare paratis?
Servius Oppidius Canusi duo praedia, dives
Antiquo censu, gnatis divisse duobus
Fertur et hoc moriens pueris dixisse vocatis 170
Ad lectum: Postquam te talos, Aule, nucesque
Ferre sinu laxo, donare et ludere vidi,
Te, Tiberi, numerare, cavis abscondere tristem;
Extimui, ne vos ageret vesania discors,
Tu Nomentanum, tu ne sequerere Cicutam. 175
Quare per divos oratus uterque Penates,
Tu cave ne minuas, tu ne majus facias id
Quod satis esse putat pater et natura coërcet.
Praeterea ne vos titillet gloria, jure
Jurando obstringam ambo: uter aedilis fueritve 180
Vestrum praetor, is intestabilis et sacer esto.
In cicere atque faba bona tu perdasque lupinis,
Latus ut in circo spatiere et aheneus ut stes,
Nudus agris, nudus nummis, insane, paternis;
Scilicet ut plausus, quos fert Agrippa, feras tu, 185
Astuta ingenuum vulpes imitata leonem! —
Ne quis humasse velit Ajacém, Atrida, vetas cur?

Rex sum. Nil ultra quaero plebeius. Et aequam
Rem imperito; ac si cui videor non justus, inulto
Dicere quod sentit, permitto. Maxime regum, 190
Di tibi dent capta classem reducere Troja.
Ergo consulere, et mox respondere licebit?
Consule. Cur Ajax heros ab Achille secundus
Putrescit, toties servatis clarus Achivis,
Gaudeat ut populus Priami Priamusque inhumato, 195
Per quem tot juvenes patrio caruere sepulcro?
Mille ovium insanus morti dedit, inclitum Ulixem
Et Menelaum una mecum se occidere clamans.
Tu, cum pro vitula statuis dulcem Aulide natam
Ante aras spargisque mola caput, improbe, salsa, 200
Rectum animi servas? Quorsum? Insanus quid enim Ajax
Fecit, quum stravit ferro pecus? Abstinuit vim
Uxore et gnato: mala multa precatus Atridis,
Non ille aut Teucrum aut ipsum violavit Ulixem.
Verum ego, ut haerentes adverso litore naves 205
Eriperem, prudens placavi sanguine divos.
Nempe tuo, furiose. Meo, sed non furiosus.
Qui species alias veri scelerisque tumultu
Permixtas capiet, commotus habebitur; atque
Stultitiane erret, nihilum distabit, an ira: 210
Ajax cum immeritos occidit, desipit, agnos;
Quum prudens scelus ob titulos admittis inanes,
Stas animo et purum est vitio tibi, cum tumidum est, cor?
Si quis lectica nitidam gestare amet agnam,
Huic vestem ut gnatae paret, ancillas paret, aurum, 215
Rufam aut Pusillam appellet fortique marito
Destinet uxorem; interdicto huic omne adimat jus
Praetor et ad sanos abeat tutela propinquos.
Quid, si quis gnatam pro muta devovet agna,
Integer est animi? Ne dixeris. Ergo ubi prava 220
Stultitia, hic summa est insania; qui sceleratus,
Et furiosus erit; quem cepit vitrea fama,
Hunc circumtonuit gaudens Bellona cruentis.—
Nunc age, luxuriam et Nomentanum arripe mecum:
Vincet enim stultos ratio insanire nepotes. 225
Hic simul accepit patrimoni mille talenta,
Edicit, piscator uti, pomarius, auceps,

Unguentarius ac Tusci turba impia vici,
Cum scurris fartor, cum Velabro omne Macellum
Mane domum veniant. Quid tum? Venere frequentes, 230
Verba facit leno: Quicquid mihi, quicquid et horum
Cuique domi est, id crede tuum, et vel nunc pete vel cras.
Accipe, quid contra juvenis responderit aequus:
In nive Lucana dormis ocreatus, ut aprum
Coenem ego: tu pisces hiberno ex aequore verris. 235
Segnis ego indignus qui tantum possideam: aufer!
Sume tibi decies: tibi tantundem; tibi triplex,
Unde uxor media currit de nocte vocata.
Filius Aesopi detractam ex aure Metellae,
Scilicet ut decies solidum exsorberet, aceto 240
Diluit insignem bacam: qui sanior, ac si
Illud idem in rapidum flumen jaceretve cloacam?
Quinti progenies Arri, par nobile fratrum,
Nequitia et nugis pravorum et amore gemellum,
Luscinias soliti impenso prandere coëmtas, 245
Quorsum abeant? Sanin' creta, an carbone notandi?
Aedificare casas, plostello adjungere mures,
Ludere par impar, equitare in arundine longa
Si quem delectet barbatum; amentia verset.
Si puerilius his ratio esse evincet amare, 250
Nec quicquam differre, utrumne in pulvere, trimus
Quale prius, ludas opus, an meretricis amore
Sollicitus plores; quaero, faciasne quod olim
Mutatus Polemo, ponas insignia morbi,
Fasciolas, cubital, focalia, potus ut ille 255
Dicitur ex collo furtim carpsisse coronas,
Postquam est impransi correptus voce magistri?
Porrigis irato puero quum poma, recusat:
Sume, catelle; negat: si non des, optat: amator
Exclusus qui distat, agit ubi secum, eat an non, 260
Quo rediturus erat non arcessitus, et haeret
Invisis foribus? Ne nunc, quum me vocat ultro,
Accedam? An potius mediter finire dolores?
Exclusit; revocat: redeam? Non, si obsecret. — Ecce
Servus, non paulo sapientior, O here, quae res 265
Nec modum habet neque consilium, ratione modoque
Tractari non vult. In amore haec sunt mala, bellum,

Pax rursum: haec si quis tempestatis prope ritu
Mobilia et caeca fluitantia sorte laboret
Reddere certa sibi; nihilo plus explicet ac si 270
Insanire paret certa ratione modoque.
Quid? quum Picenis excerpens semina pomis
Gaudes, si camaram percusti forte, penes te es?
Quid? cum balba feris annoso verba palato,
Aedificante casas qui sanior? Adde cruorem 275
Stultitiae, atque ignem gladio scrutare modo, inquam.
Hellade percussa Marius cum praecipitat se,
Cerritus fuit; an commotae crimine mentis
Absolves hominem, et sceleris damnabis eundem,
Ex more imponens cognata vocabula rebus? — 280
Libertinus erat, qui circum compita siccus
Lautis mane senex manibus currebat et Unum, —
Quiddam magnum addens, unum me surpite morti,
Dis etenim facile est, orabat, sanus utrisque
Auribus atque oculis; mentem, nisi litigiosus, 285
Exciperet dominus, quum venderet. Hoc quoque vulgus
Chrysippus ponit fecunda in gente Meneni.
Jupiter, ingentes qui das adimisque dolores,
Mater ait pueri menses jam quinque cubantis,
Frigida si puerum quartana reliquerit, illo 290
Mane die, quo tu indicis jejunia, nudus
In Tiberi stabit. Casus medicusve levarit
Aegrum ex praecipiti, mater delira necabit
In gelida fixum ripa febrimque reducet.
Quone malo mentem concussa? Timore deorum. — 295
Haec mihi Stertinius, sapientum octavus, amico
Arma dedit, posthac ne compellarer inultus.
Dixerit insanum qui me, totidem audiet atque
Respicere ignoto discet pendentia tergo. —
Stoice, post damnum sic vendas omnia pluris, 300
Qua me stultitia, quoniam non est genus unum,
Insanire putas? ego nam videor mihi sanus. —
Quid, caput abscissum manibus cum portat Agave
Gnati infelicis, sibi tum furiosa videtur? —
Stultum me fateor, liceat concedere veris, 305
Atque etiam insanum; tantum hoc edissere, quo me
Aegrotare putes animi vitio. — Accipe: primum

Aedificas, hoc est, longos imitaris ab imo
Ad summum totus moduli bipedalis; et idem
Corpore majorem rides Turbonis in armis 310
Spiritum et incessum: qui ridiculus minus illo?
An quodcumque facit Maecenas, te quoque verum est,
Tantum dissimilem et tanto certare minorem?
Absentis ranae pullis vituli pede pressis
Unus ubi effugit, matri denarrat, ut ingens 315
Bellua cognatos eliserit: illa rogare,
Quantane? Num tantum, sufflans se, magna fuisset?
Major dimidio. Num tanto? Cum magis atque
Se magis inflaret, Non, si te ruperis, inquit,
Par eris. Haec a te non multum abludit imago. 320
Adde poëmata nunc, hoc est, oleum adde camino,
Quae si quis sanus fecit, sanus facis et tu.
Non dico horrendam rabiem. . . . . — Jam desine! — Cultum
Majorem censu. . . . . — Teneas, Damasippe, tuis te!
Mille puellarum, puerorum mille furores. . . . . — 325
O major tandem parcas, insane, minori!

SATIRA IV.

Unde et quo Catius? — Non est mihi tempus aventi
Ponere signa novis praeceptis, qualia vincunt
Pythagoran Anytique reum doctumque Platona. —
Peccatum fateor, cum te sic tempore laevo
Interpellarim; sed des veniam bonus, oro. 5
Quod si interciderit tibi nunc aliquid, repetes mox,
Sive est naturae hoc sive artis, mirus utroque. —
Quin id erat curae, quo pacto cuncta tenerem,
Utpote res tenues, tenui sermone peractas. —
Ede hominis nomen, simul et, Romanus an hospes. — 10
Ipsa memor praecepta canam, celabitur auctor.
Longa quibus facies ovis erit, illa memento,
Ut succi melioris et ut magis alba rotundis,
Ponere: namque marem cohibent callosa vitellum.
Caule suburbano qui siccis crevit in agris 15

Dulcior, irriguo nihil est elutius horto.
Si vespertinus subito te oppresserit hospes,
Ne gallina malum responset dura palato,
Doctus eris vivam musto mersare Falerno:
Hoc teneram faciet. Pratensibus optima fungis 20
Natura est: aliis male creditur. Ille salubres
Aestates peraget, qui nigris prandia moris
Finiet, ante gravem quae legerit arbore solem.
Aufidius forti miscebat mella Falerno,
Mendose, quoniam vacuis committere venis 25
Nil nisi lene decet: leni praecordia mulso
Prolueris melius. Si dura morabitur alvus,
Mitulus et viles pellent obstantia conchae
Et lapathi brevis herba, sed albo non sine Coo.
Lubrica nascentes implent conchylia lunae, 30
Sed non omne mare est generosae fertile testae:
Murice Baiano melior Lucrina peloris,
Ostrea Circeiis, Miseno oriuntur echini,
Pectinibus patulis jactat se molle Tarentum.
Nec sibi coenarum quivis temere arroget artem, 35
Non prius exacta tenui ratione saporum.
Nec satis est, cara pisces avertere mensa
Ignarum, quibus est jus aptius et quibus assis
Languidus in cubitum jam se conviva reponet.
Umber et iligna nutritus glande rotundas 40
Curvet aper lances carnem vitantis inertem:
Nam Laurens malus est, ulvis et arundine pinguis.
Vinea submittit capreas non semper edules.
Fecundae leporis sapiens sectabitur armos.
Piscibus atque avibus quae natura et foret aetas, 45
Ante meum nulli patuit quaesita palatum.
Sunt quorum ingenium nova tantum crustula promit:
Nequaquam satis in re una consumere curam;
Ut si quis solum hoc, mala ne sint vina, laboret,
Quali perfundat pisces securus olivo. 50
Massica si caelo supponas vina sereno
Nocturna, si quid crassi est, tenuabitur aura,
Et decedet odor nervis inimicus; at illa
Integrum perdunt lino vitiata saporem.
Surrentina vafer qui miscet faece Falerna 55

Vina, columbino limum bene colligit ovo,
Quatenus ima petit volvens aliena vitellus.
Tostis marcentem squillis recreabis et Afra
Potorem cochlea: nam lactuca innatat acri
Post vinum stomacho; perna magis ac magis hillis 60
Flagitat immorsus refici, quin omnia malit,
Quaecumque immundis fervent allata popinis.
Est operae pretium duplicis pernoscere juris
Naturam. Simplex e dulci constat olivo,
Quod pingui miscere mero muriaque decebit 65
Non alia, quam qua Byzantia putuit orca.
Hoc ubi confusum sectis inferbuit herbis
Corycioque croco sparsum stetit, insuper addes
Pressa Venafranae quod baca remisit olivae.
Picenis cedunt pomis Tiburtia suco: 70
Nam facie praestant. Venucula convenit ollis;
Rectius Albanam fumo duraveris uvam.
Hanc ego cum malis, ego faecem primus et allec,
Primus et invenior piper album cum sale nigro.
Incretum puris circumposuisse catillis. 75
Immane est vitium, dare millia terna macello
Angustoque vagos pisces urgere catino.
Magna movet stomacho fastidia, seu puer unctis
Tractavit calicem manibus, dum furta ligurrit,
Sive gravis veteri craterae limus adhaesit. 80
Vilibus in scopis, in mappis, in scobe quantus
Consistit sumtus? Neglectis, flagitium ingens.
Ten' lapides varios lutulenta radere palma
Et Tyrias dare circum illota toralia vestes,
Oblitum, quanto curam sumtumque minorem 85
Haec habeant, tanto reprehendi justius illis,
Quae nisi divitibus nequeant contingere mensis? —
Docte Cati, per amicitiam divosque rogatus,
Ducere me auditum, perges quocumque, memento.
Nam quamvis memori referas mihi pectore cuncta, 90
Non tamen interpres tantundem juveris. Adde
Vultum habitumque hominis, quem tu vidisse beatus
Non magni pendis, quia contigit; at mihi cura
Non mediocris inest, fontes ut adire remotos
Atque haurire queam vitae praecepta beatae. 95

SATIRA V.

Hoc quoque, Tiresia, praeter narrata petenti
Responde, quibus amissas reparare queam res
Artibus atque modis. Quid rides? — Jamne doloso
Non satis est Ithacam revehi patriosque penates
Aspicere? — O nulli quicquam mentite, vides ut 5
Nudus inopsque domum redeam, te vate, neque illic
Aut apotheca procis intacta est aut pecus: atqui
Et genus et virtus, nisi cum re, vilior alga est. —
Quando pauperiem missis ambagibus horres,
Accipe qua ratione queas ditescere. Turdus 10
Sive aliud privum dabitur tibi, devolet illuc,
Res ubi magna nitet domino sene; dulcia poma
Et quoscumque feret cultus tibi fundus honores,
Ante larem gustet venerabilior lare dives;
Qui quamvis perjurus erit, sine gente, cruentus 15
Sanguine fraterno, fugitivus, ne tamen illi
Tu comes exterior, si postulet, ire recuses. —
Utne tegam spurco Damae latus? Haud ita Trojae
Me gessi, certans semper melioribus. — Ergo
Pauper eris. — Fortem hoc animum tolerare jubebo; 20
Et quondam majora tuli. Tu protinus, unde
Divitias aerisque ruam, dic, augur, acervos. —
Dixi equidem et dico: captes astutus ubique
Testamenta senum, neu, si vafer unus et alter
Insidiatorem praeroso fugerit hamo, 25
Aut spem deponas aut artem illusus omittas.
Magna minorve foro si res certabitur olim,
Vivet uter locuples sine gnatis, improbus, ultro
Qui meliorem audax vocet in jus, illius esto
Defensor; fama civem causaque priorem 30
Sperne, domi si gnatus erit fecundave conjux.
Quinte, puta, aut Publi, — gaudent praenomine molles
Auriculae, — tibi me virtus tua fecit amicum:
Jus anceps novi, causas defendere possum;
Eripiet quivis oculos citius mihi, quam te 35
Contemtum cassa nuce pauperet: haec mea cura est,

Ne quid tu perdas, neu sis jocus. Ire domum atque
Pelliculam curare jube ; fi cognitor ipse.
Persta atque obdura, seu rubra Canicula findet
Infantes statuas, seu pingui tentus omaso 40
Furius hibernas cana nive conspuet Alpes.
Nonne vides — aliquis cubito stantem prope tangens
Inquiet — ut patiens, ut amicis aptus, ut acer ?
Plures annabunt thunni et cetaria crescent.
Si cui praeterea validus male filius in re 45
Praeclara sublatus aletur ; ne manifestum
Caelibis obsequium nudet te, leniter in spem
Arrepe officiosus, ut et scribare secundus
Heres et, si quis casus puerum egerit Orco,
In vacuum venias : perraro haec alea fallit. 50
Qui testamentum tradet tibi cumque legendum,
Abnuere et tabulas a te removere memento,
Sic tamen ut limis rapias, quid prima secundo
Cera velit versu ; solus multisne coheres,
Veloci percurre oculo. Plerumque recoctus 55
Scriba ex quinqueviro corvum deludet hiantem,
Captatorque dabit risus Nasica Corano. —
Num furis, an prudens ludis me obscura canendo ? —
O Laërtiade, quicquid dicam, aut erit aut non :
Divinare etenim magnus mihi donat Apollo. — 60
Quid tamen ista velit sibi fabula, si licet, ede. —
Tempore, quo juvenis Parthis horrendus, ab alto
Demissum genus Aenea, tellure marique
Magnus erit, forti nubet procera Corano
Filia Nasicae, metuentis reddere soldum. 65
Tum gener hoc faciet : tabulas socero dabit, atque,
Ut leget, orabit ; multum Nasica negatas
Accipiet tandem et tacitus leget, invenietque
Nil sibi legatum praeter plorare suisque.
Illud ad haec jubeo : mulier si forte dolosa 70
Libertusve senem delirum temperet, illis
Accedas socius ; laudes, lauderis ut absens.
Adjuvat hoc quoque, sed vincit longe prius ipsum
Expugnare caput. Scribet mala carmina vecors :
Laudato. Scortator erit : cave te roget ; ultro 75
Penelopen facilis potiori trade. — Putasne ?

Perduci poterit tam frugi tamque pudica,
Quam nequiere proci recto depellere cursu? —
Venit enim magnum donandi parca juventus,
Nec tantum veneris quantum studiosa culinae: 80
Sic tibi Penelope frugi est, quae si semel uno
De sene gustarit tecum partita lucellum,
Ut canis a corio nunquam absterrebitur uncto.
Me sene, quod dicam, factum est: anus improba Thebis
Ex testamento sic est elata: cadaver 85
Unctum oleo largo nudis humeris tulit heres,
Scilicet elabi si posset mortua; credo,
Quod nimium institerat viventi. Cautus adito,
Neu desis operae, neve immoderatus abundes.
Difficilem et morosum offendet garrulus; ultro 90
Non etiam sileas. Davus sis comicus, atque
Stes capite obstipo, multum similis metuenti.
Obsequio grassare; mone, si increbuit aura,
Cautus uti velet carum caput; extrahe turba
Oppositis humeris; aurem substringe loquaci. 95
Importunus amat laudari: donec Ohe jam!
Ad coelum manibus sublatis dixerit, urge et
Crescentem tumidis infla sermonibus utrem.
Quum te servitio longo curaque levarit,
Et certum vigilans Quartae esto partis Ulixes 100
Audieris heres: Ergo nunc Dama sodalis
Nusquam est? Unde mihi tam fortem tamque fidelem?
Sparge subinde et, si paulum potes, illacrimare; est
Gaudia prodentem vultum celare. Sepulcrum
Permissum arbitrio sine sordibus exstrue: funus 105
Egregie factum laudet vicinia. Si quis
Forte coheredum senior male tussiet, huic tu
Dic, ex parte tua seu fundi sive domus sit
Emtor, gaudentem nummo te addicere. Sed me
Imperiosa trahit Proserpina: vive valeque. 110

SATIRA VI.

Hoc erat in votis: modus agri non ita magnus,
Hortus ubi et tecto vicinus jugis aquae fons
Et paullum silvae super his foret. Auctius atque
Di melius fecere. Bene est: nihil amplius oro,
Maia nate, nisi ut propria haec mihi munera faxis. 5
Si neque majorem feci ratione mala rem,
Nec sum facturus vitio culpave minorem;
Si veneror stultus nihil horum: O si angulus ille
Proximus accedat, qui nunc denormat agellum!
O si urnam argenti fors quae mihi monstret, ut illi, 10
Thesauro invento qui mercenarius agrum
Illum ipsum mercatus aravit, dives amico
Hercule! — si, quod adest, gratum juvat; hac prece te oro:
Pingue pecus domino facias et cetera praeter
Ingenium, utque soles, custos mihi maximus adsis! 15
Ergo ubi me in montes et in arcem ex urbe removi,
Quid prius illustrem satiris musaque pedestri?
Nec mala me ambitio perdit nec plumbeus auster
Autumnusque gravis, Libitinae quaestus acerbae.
Matutine pater, seu Jane libentius audis, 20
Unde homines operum primos vitaeque labores
Instituunt — sic dis placitum — tu carminis esto
Principium. Romae sponsorem me rapis. Eia,
Ne prior officio quisquam respondeat, urge!
Sive aquilo radit terras seu bruma nivalem 25
Interiore diem gyro trahit, ire necesse est.
Postmodo, quod mi obsit clare certumque locuto
Luctandum in turba et facienda injuria tardis.
Quid vis, insane, et quas res agis? improbus urget
Iratis precibus; tu pulses omne, quod obstat, 30
Ad Maecenatem memori si mente recurras.
Hoc juvat et melli est, non mentiar; at simul atras
Ventum est Esquilias, aliena negotia centum
Per caput et circa saliunt latus. Ante secundam
Roscius orabat sibi adesses ad Puteal cras. — 35
De re communi scribae magna atque nova te

Orabant hodie meminisses, Quinte, reverti. —
Imprimat his, cura, Maecenas signa tabellis.
Dixeris Experiar; Si vis, potes, addit et instat.
Septimus octavo propior jam fugerit annus, 40
Ex quo Maecenas me coepit habere suorum
In numero, duntaxat ad hoc, quem tollere rheda
Vellet iter faciens, et cui concredere nugas
Hoc genus: Hora quota est? Threx est Gallina Syro par?
— Matutina parum cautos jam frigora mordent. 45
Et quae rimosa bene deponunter in aure.
Per totum hoc tempus subjectior in diem et horam
Invidiae noster. Ludos spectaverat una,
Luserat in Campo: Fortunae filius! omnes.
Frigidus a rostris manat per compita rumor: 50
Quicumque obvius est, me consulit: O bone, — nam te
Scire, deos quoniam propius contingis, oportet —
Num quid de Dacis audisti? Nil equidem. Ut tu
Semper eris derisor! At omnes di exagitent me,
Si quicquam. Quid? militibus promissa Triquetra 55
Praedia Caesar an est Itala tellure daturus?
Jurantem me scire nihil, mirantur, ut unum
Scilicet egregii mortalem altique silenti.
Perditur haec inter misero lux non sine votis:
O rus, quando ego te adspiciam, quandoque licebit, 60
Nunc veterum libris nunc somno et inertibus horis
Ducere sollicitae jucunda oblivia vitae?
O quando faba Pythagorae cognata simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes coenaeque deum, quibus ipse meique 65
Ante larem proprium vescor vernasque procaces
Pasco libatis dapibus! Prout cuique libido est,
Siccat inaequales calices conviva solutus
Legibus insanis, seu quis capit acria fortis
Pocula seu modicis uvescit laetius. Ergo 70
Sermo oritur, non de villis domibusve alienis,
Nec, male necne Lepos saltet; sed, quod magis ad nos
Pertinet et nescire malum est agitamus, utrumne
Divitiis homines an sint virtute beati;
Quidve ad amicitias, usus rectumne, trahat nos; 75
Et quae sit natura boni summumque quid ejus.

Cervius haec inter vicinus garrit aniles
Ex re fabellas. Si quis nam laudat Arelli
Sollicitas ignarus opes, sic incipit: Olim
Rusticus urbanum murem mus paupere fertur 80
Accepisse cavo, veterem vetus hospes amicum,
Asper et attentus quaesitis, ut tamen artum
Solveret hospitiis animum. Quid multa? neque ille
Sepositi ciceris nec longae invidit avenae,
Aridum et ore ferens acinum semesaque lardi 85
Frusta dedit, cupiens varia fastidia coena
Vincere tangentis male singula dente superbo;
Cum pater ipse domus palea porrectus in horna
Esset ador loliumque, dapis meliora relinquens.
Tandem urbanus ad hunc, Quid te juvat, inquit, amice, 90
Praerupti nemoris patientem vivere dorso?
Vis tu homines urbemque feris praeponere silvis?
Carpe viam, mihi crede, comes, terrestria quando
Mortales animas vivunt sortita, neque ulla est
Aut magno aut parvo leti fuga: quo, bone, circa, 95
Dum licet, in rebus jucundis vive beatus,
Vive memor, quam sis aevi brevis. Haec ubi dicta
Agrestem pepulere, domo levis exsilit; inde
Ambo propositum peragunt iter, urbis aventes
Moenia nocturni subrepere. Jamque tenebat 100
Nox medium coeli spatium, cum ponit uterque
In locuplete domo vestigia, rubro ubi cocco
Tincta super lectos canderet vestis eburnos,
Multaque de magna superessent fercula coena,
Quae procul exstructis inerant hesterna canistris. 105
Ergo ubi purpurea porrectum in veste locavit
Agrestem, veluti succinctus cursitat hospes
Continuatque dapes, nec non verniliter ipsis
Fungitur officiis, praelambens omne quod affert.
Ille cubans gaudet mutata sorte bonisque 110
Rebus agit laetum convivam, cum subito ingens
Valvarum strepitus lectis excussit utrumque.
Currere per totum pavidi conclave, magisque
Exanimes trepidare, simul domus alta Molossis
Personuit canibus. Tum rusticus, Haud mihi vita 115
Est opus hac ait, et valeas: me silva cavusque
Tutus ab insidiis tenui solabitur cervo.

SATIRA VII.

JAMDUDUM ausculto, et cupiens tibi dicere servus
Pauca, reformido. — Davusne? — Ita, Davus, amicum
Mancipium domino et frugi, quod sit satis, hoc est,
Ut vitale putes. — Age, libertate Decembri,
Quando ita majores voluerunt, utere; narra. — 5
Pars hominum vitiis gaudet constanter, et urget
Propositum; pars multa natat, modo recta capessens,
Interdum pravis obnoxia. Saepe notatus
Cum tribus anellis, modo laeva Priscus inani,
Vixit inaequalis, clavum ut mutaret in horas; 10
Aedibus ex magnis subito se conderet, unde
Mundior exiret vix libertinus honeste;
Jam moechus Romae, jam mallet doctus Athenis
Vivere, Vertumnis, quotquot sunt, natus iniquis.
Scurra Volanerius, postquam illi justa cheragra 15
Contudit articulos, qui pro se tolleret atque
Mitteret in phimum talos, mercede diurna
Conductum pavit: quanto constantior isdem
In vitiis, tanto levius miser ac prior illo,
Qui jam contento, jam laxo fune laborat. — 20
Non dices hodie, quorsum haec tam putida tendant,
Furcifer? — Ad te, inquam. — Quo pacto, pessime? — Laudas
Fortunam et mores antiquae plebis, et idem,
Si quis ad illa deus subito te agat, usque recuses,
Aut quia non sentis quod clamas rectius esse, 25
Aut quia non firmus rectum defendis, et haeres
Nequicquam coeno cupiens evellere plantam.
Romae rus optas; absentem rusticus urbem
Tollis ad astra levis. Si nusquam es forte vocatus
Ad coenam, laudas securum olus ac, velut usquam 30
Vinctus eas, ita te felicem dicis amasque,
Quod nusquam tibi sit potandum. Jusserit ad se
Maecenas serum sub lumina prima venire
Convivam; Nemon' oleum fert ocius? ecquis
Audit? cum magno blateras clamore fugisque. 35
Mulvius et scurrae, tibi non referenda precati,

Discedunt. Etenim fateor me, dixerit ille,
Duci ventre levem, nasum nidore supinor,
Imbecillus, iners, si quid vis, adde, popino;
Tu cum sis quod ego et fortassis nequior, ultro 40
Insectere velut melior, verbisque decoris
Obvolvas vitium? Quid, si me stultior ipso
Quingentis emto drachmis deprenderis? Aufer
Me vultu terrere; manum stomachumque teneto,
Dum, quae Crispini docuit me janitor, edo. 45
Te conjux aliena capit, meretricula Davum:
Peccat uter nostrum cruce dignius? Acris ubi me
Natura intendit, sub clara nuda lucerna
Quaecumque excepit turgentis verbera caudae
Clunibus aut agitavit equum lasciva supinum, 50
Dimittit neque famosum neque sollicitum, ne
Ditior aut formae melioris meiat eodem.
Tu cum projectis insignibus, anulo equestri
Romanoque habitu, prodis ex judice Dama
Turpis, odoratum caput obscurante lacerna, 55
Non es quod simulas? Metuens induceris, atque
Altercante libidinibus tremis ossa pavore.
Quid refert, uri, virgis ferroque necari
Auctoratus eas, an turpi clausus in arca,
Quo te demisit peccati conscia herilis, 60
Contractum genibus tangas caput? Estne marito
Matronae peccantis in ambo justa potestas
In corruptorem vel justior? Illa tamen se
Non habitu mutatve loco, peccatve superne.
Cum te formidet mulier neque credat amanti, 65
Ibis sub furcam prudens, dominoque furenti
Committes rem omnem et vitam et cum corpore famam.
Evasti: credo, metues doctusque cavebis;
Quaeres, quando iterum paveas iterumque perire
Possis, o toties servus! Quae bellua ruptis 70
Cum semel effugit, reddit se prava catenis?
Non sum moechus ais; neque ego. hercule, fur, ubi vasa
Praetereo sapiens argentea: tolle periclum,
Jam vaga prosiliet frenis natura remotis.
Tune mihi dominus, rerum imperiis hominumque 75
Tot tantisque minor, quem ter vindicta quaterque

Imposita haud unquam misera formidine privet ?
Adde super dictis, quod non levius valeat : nam,
Sive vicarius est, qui servo paret — uti mos
Vester ait — seu conservus ; tibi quid sum ego ? Nempe 80
Tu, mihi qui imperitas, aliis servis miser atque
Duceris, ut nervis alienis mobile lignum.
Quisnam igitur liber ? Sapiens, sibi qui imperiosus,
Quem neque pauperies neque mors neque vincula terrent,
Responsare cupidinibus, contemnere honores 85
Fortis, et in se ipso totus, teres atque rotundus,
Externi ne quid valeat per leve morari,
In quem manca ruit semper fortuna. Potesne
Ex his ut proprium quid noscere ? Quinque talenta
Poscit te mulier, vexat foribusque repulsum 90
Perfundit gelida, rursus vocat : eripe turpi
Colla jugo ; Liber, liber sum, dic age. Non quis ;
Urget enim dominus mentem non lenis, et acres
Subjectat lasso stimulos versatque negantem.
Vel cum Pausiaca torpes, insane, tabella, 95
Qui peccas minus atque ego, cum Fulvi Rutubaeque
Aut Placideiani contento poplite miror
Proelia rubrica picta aut carbone, velut si
Re vera pugnent, feriant vitentque moventes
Arma viri ? Nequam et cessator Davus ; at ipse 100
Subtilis veterum judex et callidus audis.
Nil ego, si ducor libo fumante : tibi ingens
Virtus atque animus coenis responsat opimis ?
Obsequium ventris mihi perniciosius est cur ?
Tergo plector enim. Qui tu impunitior illa, 105
Quae parvo sumi nequeunt, obsonia captas ?
Nempe inamarescunt epulae sine fine petitae,
Illusique pedes vitiosum ferre recusant
Corpus ? An hic peccat, sub noctem qui puer uvam
Furtiva mutat strigili ; qui praedia vendit, 110
Nil servile gulae parens habet ? Adde, quod idem
Non horam tecum esse potes, non otia recte
Ponere, teque ipsum vitas fugitivus et erro,
Jam vino quaerens, jam somno fallere curam ;
Frustra : nam comes atra premit sequiturque fugacem.— 115
Unde mihi lapidem ? — Quorsum est opus ? — Unde sagittas ?

— Aut insanit homo aut versus facit. — Ocius hinc te
Ni rapis, accedes opera agro nona Sabino.

SATIRA VIII.

Ut Nasidieni juvit te coena beati ?
Nam mihi quaerenti convivam dictus here illic
De medio potare die. — Sic, ut mihi nunquam
In vita fuerit melius. — Da, si grave non est,
Quae prima iratum ventrem placaverit esca. — 5
In primis Lucanus aper : leni fuit austro
Captus, ut aiebat coenae pater ; acria circum
Rapula, lactucae, radices, qualia lassum
Pervellunt stomachum, siser, allec, faecula Coa.
His ubi sublatis puer alte cinctus acernam 10
Gausape purpureo mensam pertersit, et alter
Sublegit quodcumque jaceret inutile quodque
Posset coenantes offendere, ut Attica virgo
Cum sacris Cereris procedit fuscus Hydaspes
Caecuba vina ferens, Alcon Chium maris expers. 15
Hic herus : Albanum, Maecenas, sive Falernum
Te magis appositis delectat : habemus utrumque. —
Divitias miseras ! Sed quis coenantibus una,
Fundani, pulchre fuerit tibi, nosse laboro. —
Summus ego et prope me Viscus Thurinus et infra, 20
Si memini, Varius, cum Servilio Balatrone
Vibidius, quos Maecenas adduxerat umbras.
Nomentanus erat super ipsum, Porcius infra,
Ridiculus totas simul obsorbere placentas.
Nomentanus ad hoc, qui, si quid forte lateret, 25
Indice monstraret digito : nam cetera turba,
Nos, inquam, coenamus aves, conchylia, pisces,
Longe dissimilem noto celantia sucum ;
Ut vel continuo patuit, cum passeris atque
Ingustata mihi porrexerat ilia rhombi. 30
Post hoc me docuit, melimela rubere minorem
Ad lunam delecta : quid hoc intersit, ab ipso

Audieris melius. Tum Vibidius Balatroni:
Nos nisi damnose bibimus, moriemur inulti;
Et calices poscit majores. Vertere pallor 35
Tum parochi faciem, nil sic metuentis ut acres
Potores, vel quod maledicunt liberius vel
Fervida quod subtile exsurdant vina palatum.
Invertunt Allifanis vinaria tota
Vibidius Balatroque, secutis omnibus; imi 40
Convivae lecti nihilum nocuere lagenis.
Affertur squillas inter muraena natantes
In patina porrecta. Sub hoc herus, Haec gravida, inquit,
Capta est, deterior post partum carne futura.
His mixtum jus est: oleo, quod prima Venafri 45
Pressit cella; garo de sucis piscis Hiberi;
Vino quinquenni, verum citra mare nato,
Dum coquitur; — cocto Chium sic convenit, ut non
Hoc magis ullum aliud; — pipere albo non sine aceto,
Quod Methymnaeam vitio mutaverit uvam. 50
Erucas virides, inulas ego primus amaras
Monstravi incoquere; inlutos Curtillus echinos,
Ut melius muria quod testa marina remittat.
Interea suspensa graves aulaea ruinas
In patinam fecere, trahentia pulveris atri, 55
Quantum non aquilo Campanis excitat agris.
Nos majus veriti, postquam nihil esse pericli
Sensimus, erigimur; Rufus posito capite, ut si
Filius immaturus obisset, flere. Quis esset
Finis, ni sapiens sic Nomentanus amicum 60
Tolleret: Heu, Fortuna, quis est crudelior in nos
Te deus? Ut semper gaudes illudere rebus
Humanis! Varius mappa compescere risum
Vix poterat. Balatro suspendens omnia naso
Haec est condicio vivendi, aiebat, eoque 65
Responsura tuo nunquam est par fama labori.
Tene, ut ego accipiar laute, torquerier omni
Sollicitudine districtum: ne panis adustus,
Ne male conditum jus apponatur, ut omnes
Praecincti recte pueri comptique ministrent? 70
Adde hos praeterea casus, aulaea ruant si,
Ut modo; si patinam pede lapsus frangat agaso.

Sed convivatoris, uti ducis, ingenium res
Adversae nudare solent, celare secundae.
Nasidienus ad haec: Tibi di, quaecumque preceris, 75
Commoda dent; ita vir bonus es convivaque comis;
Et soleas poscit. Tum in lecto quoque videres
Stridere secreta divisos aure susurros. —
Nullos his mallem ludos spectasse; sed illa
Redde, age, quae deinceps risisti. — Vibidius dum 80
Quaerit de pueris, num sit quoque fracta lagena,
Quod sibi poscenti non dantur pocula, dumque
Ridetur fictis rerum Balatrone secundo;
Nasidiene, redis mutatae frontis, ut arte
Emendaturus fortunam; deinde secuti 85
Mazonomo pueri magno discerpta ferentes
Membra gruis sparsi sale multo non sine farre,
Pinguibus et ficis pastum jecur anseris albae,
Et leporum avolsos, ut multo suavius, armos,
Quam si cum lumbis quis edit. Tum pectore adusto 90
Vidimus et merulas poni et sine clune palumbes,
Suaves res, si non causas narraret earum et
Naturas dominus, quem nos sic fugimus ulti,
Ut nihil omnino gustaremus, velut illis
Canidia afflasset pejor serpentibus Afris. 95

Q. HORATII FLACCI

EPISTOLARUM

LIBER PRIMUS.

EPISTOLA. I.

PRIMA dicte mihi, summa dicende Camena,
Spectatum satis et donatum jam rude quaeris,
Maecenas, iterum antiquo me includere ludo ?
Non eadem est aetas, non mens. Veianius armis
Herculis ad postem fixis latet abditus agro, 5
Ne populum extrema toties exoret arena.
Est mihi purgatam crebro qui personet aurem :
Solve senescentem mature sanus equum, ne
Peccet ad extremum ridendus et ilia ducat.
Nunc itaque et versus et cetera ludicra pono ; 10
Quid verum atque decens curo et rogo, et omnis in hoc sum ;
Condo et compono quae mox depromere possim.
Ac ne forte roges, quo me duce, quo lare tuter :
Nullius addictus jurare in verba magistri,
Quo me cumque rapit tempestas, deferor hospes. 15
Nunc agilis fio et mersor civilibus undis,
Virtutis verae custos rigidusque satelles ;
Nunc in Aristippi furtim praecepta relabor,
Et mihi res, non me rebus subjungere conor.
Ut nox longa quibus mentitur amica, diesque 20
Longa videtur opus debentibus, ut piger annus
Pupillis, quos dura premit custodia matrum ;

Sic mihi tarda fluunt ingrataque tempora, quae spem
Consiliumque morantur agendi gnaviter id, quod
Aeque pauperibus prodest, locupletibus aeque, 25
Aeque neglectum pueris senibusque nocebit.
Restat, ut his ego me ipse regam solerque elementis.
Non possis oculos quantum contendere Lynceus,
Non tamen idcirco contemnas lippus inungi;
Nec, quia desperes invicti membra Glyconis, 30
Nodosa corpus nolis prohibere cheragra.
Est quadam prodire tenus, si non datur ultra.
Fervet avaritia miseroque cupidine pectus:
Sunt verba et voces, quibus hunc lenire dolorem
Possis et magnam morbi deponere partem. 35
Laudis amore tumes: sunt certa piacula, quae te
Ter pure lecto poterunt recreare libello.
Invidus, iracundus, iners, vinosus, amator,
Nemo adeo ferus est, ut non mitescere possit,
Si modo culturae patientem commodet aurem. 40
Virtus est vitium fugere, et sapientia prima
Stultitia caruisse. Vides, quae maxima credis
Esse mala, exiguum censum turpemque repulsam,
Quanto devites animi capitisque labore?
Impiger extremos curris mercator ad Indos, 45
Per mare pauperiem fugiens, per saxa, per ignes:
Ne cures ea, quae stulte miraris et optas,
Discere et audire et meliori credere non vis?
Quis circum pagos et circum compita pugnax
Magna coronari contemnat Olympia, cui spes, 50
Cui sit condicio dulcis sine pulvere palmae?
Vilius argentum est auro, virtutibus aurum:
O cives, cives, quaerenda pecunia primum est;
Virtus post nummos! haec Janus summus ab imo
Prodocet, haec recinunt juvenes dictata senesque, 55
Laevo suspensi loculos tabulamque lacerto.
Est animus tibi, sunt mores et lingua fidesque,
Si quadringentis sex septem millia desunt, —
Plebs eris. At pueri ludentes Rex eris, aiunt,
Si recte facies. Hic murus aheneus esto: 60
Nil conscire sibi, nulla pallescere culpa.
Roscia, dic sodes, melior lex an puerorum est

Nenia, quae regnum recte facientibus offert,
Et maribus Curiis et decantata Camillis?
Isne tibi melius suadet, qui rem facias, rem, 65
Si possis, recte, si non, quocumque modo rem,
Ut propius spectes lacrimosa poëmata Pupi;
An qui, Fortunae te responsare superbae
Liberum et erectum, praesens hortatur et aptat?
Quodsi me populus Romanus forte roget, cur 70
Non ut porticibus sic judiciis fruar isdem,
Nec sequar aut fugiam quae diligit ipse vel odit,
Olim quod vulpes aegroto cauta leoni
Respondit, referam: Quia me vestigia terrent,
Omnia te adversum spectantia, nulla retrorsum. 75
Bellua multorum es capitum: nam quid sequar, aut quem?
Pars hominum gestit conducere publica; sunt qui
Crustis et pomis viduas venentur avaras,
Excipiantque senes quos in vivaria mittant;
Multis occulto crescit res fenore. Verum 80
Esto, aliis alios rebus studiisque teneri:
Idem eadem possunt horam durare probantes?
Nullus in orbe sinus Baiis praelucet amoenis
Si dixit dives, lacus et mare sentit amorem
Festinantis heri; cui si vitiosa libido 85
Fecerit auspicium, Cras ferramenta Teanum
Tolletis, fabri. Lectus genialis in aula est:
Nil ait esse prius, melius nil coelibe vita;
Si non est, jurat bene solis esse maritis.
Quo teneam vultus mutantem Protea nodo? 90
Quid pauper? Ride: mutat coenacula, lectos,
Balnea, tonsores, conducto navigio aeque
Nauseat ac locuples, quem ducit priva triremis.
Si curatus inaequali tonsore capillos
Occurri, rides; si forte subucula pexae 95
Trita subest tunicae, vel si toga dissidet impar,
Rides: quid, mea cum pugnat sententia secum,
Quod petiit spernit, repetit quod nuper omisit,
Aestuat et vitae disconvenit ordine toto,
Diruit, aedificat, mutat quadrata rotundis? 100
Insanire putas sollemnia me, neque rides,
Nec medici credis nec curatoris egere

A praetore dati, rerum tutela mearum
Cum sis et prave sectum stomacheris ob unguem
De te pendentis, te respicientis amici. 105
  Ad summam: sapiens uno minor est Jove, dives,
Liber, honoratus, pulcher, rex denique regum,
Praecipuc sanus, nisi cum pituita molesta est.

EPISTOLA II.

TROJANI belli scriptorem, maxime Lolli,
Dum tu declamas Romae, Praeneste relegi,
Qui, quid sit pulchrum, quid turpe, quid utile, quid non,
Planius ac melius Chrysippo et Crantore dicit.
Cur ita crediderim, nisi quid te detinet, audi. 5
  Fabula, qua Paridis propter narratur amorem
Graecia Barbariae lento collisa duello,
Stultorum regum et populorum continet aestus.
Antenor censet belli praecidere caussam:
Quid Paris? Ut salvus regnet vivatque beatus, 10
Cogi posse negat. Nestor componere lites
Inter Peliden festinat et inter Atriden:
Hunc amor, ira quidem communiter urit utrumque.
Quicquid delirant reges, plectuntur Achivi.
Seditione, dolis, scelere atque libidine et ira 15
Iliacos intra muros peccatur et extra.
Rursus, quid virtus et quid sapientia possit,
Utile proposuit nobis exemplar Ulixem,
Qui domitor Trojae multorum providus urbes
Et mores hominum inspexit, latumque per aequor, 20
Dum sibi, dum sociis reditum parat, aspera multa
Pertulit, adversis rerum immersabilis undis.
Sirenum voces et Circae pocula nosti;
Quae si cum sociis stultus cupidusque bibisset,
Sub domina meretrice fuisset turpis et excors, 25
Vixisset canis immundus vel amica luto sus.
Nos numerus sumus et fruges consumere nati,
Sponsi Penelopae, nebulones, Alcinoique

In cute curanda plus aequo operata juventus,
Cui pulchrum fuit in medios dormire dies et 30
Ad strepitum citharae cessatum ducere curam.
Ut jugulent homines, surgunt de nocte latrones:
Ut te ipsum serves, non expergisceris? Atqui
Si noles sanus, curres hydropicus; et ni
Posces ante diem librum cum lumine, si non 35
Intendes animum studiis et rebus honestis,
Invidia vel amore vigil torquebere. Nam cur,
Quae laedunt oculum, festinas demere: si quid
Est animum, differs curandi tempus in annum?
Dimidium facti, qui coepit, habet: sapere aude; 40
Incipe. Qui recte vivendi prorogat horam,
Rusticus exspectat, dum defluat amnis; at ille
Labitur et labetur in omne volubilis aevum.
Quaeritur argentum puerisque beata creandis
Uxor, et incultae pacantur vomere silvae. 45
Quod satis est cui contingit, nil amplius optet.
Non domus et fundus, non aeris acervus et auri
Aegroto domini deduxit corpore febres,
Non animo curas: valeat possessor oportet,
Si comportatis rebus bene cogitat uti. 50
Qui cupit aut metuit, juvat illum sic domus et res,
Ut lippum pictae tabulae, fomenta podagram,
Auriculas citharae collecta sorde dolentes.
Sincerum est nisi vas, quodcumque infundis acescit.
Sperne voluptates: nocet emta dolore voluptas. 55
Semper avarus eget: certum voto pete finem.
Invidus alterius macrescit rebus opimis:
Invidia Siculi non invenere tyranni
Majus tormentum. Qui non moderabitur irae,
Infectum volet esse, dolor quod suaserit et mens, 60
Dum poenas odio per vim festinat inulto.
Ira furor brevis est: animum rege; qui nisi paret,
Imperat: hunc frenis, hunc tu compesce catena.
Fingit equum tenera docilem cervice magister
Ire viam, qua monstret eques; venaticus, ex quo 65
Tempore cervinam pellem latravit in aula,
Militat in silvis catulus. Nunc adbibe puro
Pectore verba puer, nunc te melioribus offer.

Quo semel est imbuta recens, servabit odorem
Testa diu. Quodsi cessas aut strenuus anteis, 70
Nec tardum opperior nec praecedentibus insto.

EPISTOLA III.

Juli Flore, quibus terrarum militet oris
Claudius Augusti privignus, scire laboro.
Thracane vos Hebrusque nivali compede vinctus,
An freta vicinas inter currentia turres,
An pingues Asiae campi collesque morantur? 5
Quid studiosa cohors operum struit? hoc quoque curo.
Quis sibi res gestas Augusti scribere sumit;
Bella quis et paces longum diffundit in aevum?
Quid Titius Romana brevi venturus in ora,
Pindarici fontis qui non expalluit haustus, 10
Fastidire lacus et rivos ausus apertos?
Ut valet; ut meminit nostri? Fidibusne Latinis
Thebanos aptare modos studet auspice Musa,
An tragica desaevit et ampullatur in arte?
Quid mihi Celsus agit, monitus multumque monendus, 15
Privatas ut quaerat opes et tangere vitet
Scripta, Palatinus quaecumque recepit Apollo;
Ne, si forte suas repetitum venerit olim
Grex avium plumas, moveat cornicula risum
Furtivis nudata coloribus? Ipse quid audes; 20
Quae circumvolitas agilis thyma? Non tibi parvum
Ingenium, non incultum est et turpiter hirtum:
Seu linguam caussis acuis seu civica jura
Respondere paras seu condis amabile carmen,
Prima feres hederae victricis praemia. Quodsi 25
Frigida curarum fomenta relinquere posses,
Quo te caelestis sapientia duceret, ires.
Hoc opus, hoc studium parvi properemus et ampli,
Si patriae volumus, si nobis vivere cari.
Debes hoc etiam rescribere, sit tibi curae, 30
Quantae conveniat, Munatius, an male sarta

Gratia nequicquam coit et rescinditur? At vos
Seu calidus sanguis seu rerum inscitia vexat
Indomita cervice feros, ubicumque locorum
Vivitis indigni fraternum rumpere foedus, 35
Pascitur in vestrum reditum votiva juvenca.

EPISTOLA IV.

Albi, nostrorum sermonum candide judex,
Quid nunc te dicam facere in regione Pedana?
Scribere quod Cassi Parmensis opuscula vincat,
An tacitum silvas inter reptare salubres,
Curantem quicquid dignum sapiente bonoque est? 5
Non tu corpus eras sine pectore: di tibi formam,
Di tibi divitias dederunt artemque fruendi.
Quid voveat dulci nutricula majus alumno,
Qui sapere et fari possit quae sentiat, et cui
Gratia, fama, valetudo contingat abunde, 10
Et mundus victus non deficiente crumena?
Inter spem curamque, timores inter et iras
Omnem crede diem tibi diluxisse supremum:
Grata superveniet, quae non sperabitur hora.
Me pinguem et nitidum bene curata cute vises, 15
Cum ridere voles Epicuri de grege porcum.

EPISTOLA V.

Si potes Archiacis conviva recumbere lectis
Nec modica coenare times olus omne patella,
Supremo te sole domi, Torquate, manebo.
Vina bibes iterum Tauro diffusa palustres
Inter Minturnas Sinuessanumque Petrinum. 5
Si melius quid habes, arcesse, vel imperium fer.
Jamdudum splendet focus et tibi munda supellex.

Mitte leves spes et certamina divitiarum
Et caussam Moschi: cras nato Caesare festus
Dat veniam somnumque dies; impune licebit 10
Aestivam sermone benigno tendere noctem.
Quo mihi fortunam, si non conceditur uti?
Parcus ob heredis curam nimiumque severus
Assidet insano; potare et spargere flores
Incipiam, patiarque vel inconsultus haberi. 15
Quid non ebrietas designat? operta recludit,
Spes jubet esse ratas, ad proelia trudit inertem,
Sollicitis animis onus eximit, addocet artes.
Fecundi calices quem non fecere disertum,
Contracta quem non in paupertate solutum? 20
Haec ego procurare et idoneus imperor et non
Invitus, ne turpe toral, ne sordida mappa
Corruget nares, ne non et cantharus et lanx
Ostendat tibi te, ne fidos inter amicos
Sit qui dicta foras eliminet, ut coëat par 25
Jungaturque pari. Butram tibi Septiciumque,
Et nisi coena prior potiorque puella Sabinum
Detinet, assumam; locus est et pluribus umbris,
Sed nimis arta premunt olidae convivia caprae.
Tu quotus esse velis rescribe, et rebus omissis 30
Atria servantem postico falle clientem.

EPISTOLA VI.

Nil admirari prope res est una, Numici,
Solaque, quae possit facere et servare beatum.
Hunc solem et stellas et decedentia certis
Tempora momentis, sunt, qui formidine nulla
Imbuti spectent: quid censes munera terrae? 5
Quid maris extremos Arabas ditantis et Indos?
Ludicra quid, plausus et amici dona Quiritis?
Quo spectanda modo, quo sensu credis et ore?
Qui timet his adversa, fere miratur eodem,
Quo cupiens, pacto; pavor est utrobique molestus, 10

Improvisa simul species exterret utrumque.
Gaudeat an doleat, cupiat metuatne, quid ad rem,
Si, quicquid vidit melius pejusque sua spe,
Defixis oculis animoque et corpore torpet?
Insani sapiens nomen ferat, aequus iniqui, 15
Ultra quam satis est virtutem si petat ipsam.
I nunc, argentum et marmor vetus aeraque et artes
Suspice, cum gemmis Tyrios mirare colores;
Gaude quod spectant oculi te mille loquentem;
Gnavus mane forum et vespertinus pete tectum, 20
Ne plus frumenti dotalibus emetat agris
Mutus et — indignum, quod sit pejoribus ortus —
Hic tibi sit potius quam tu mirabilis illi.
Quicquid sub terra est, in apricum proferet aetas;
Defodiet condetque nitentia. Cum bene notum 25
Porticus Agrippae et via te conspexerit Appi,
Ire tamen restat, Numa quo devenit et Ancus.
Si latus aut renes morbo tentantur acuto,
Quaere fugam morbi; vis recte vivere: quis non?
Si virtus hoc una potest dare, fortis omissis 30
Hoc age deliciis. Virtutem verba putas ut
Lucum ligna: cave ne portus occupet alter,
Ne Cibyratica, ne Bithyna negotia perdas;
Mille talenta rotundentur, totidem altera, porro et
Tertia succedant, et quae pars quadret acervum. 35
Scilicet uxorem cum dote fidemque et amicos
Et genus et formam regina Pecunia donat,
Ac bene nummatum decorat Suadela Venusque.
Mancipiis locuples eget aeris Cappadocum rex:
Ne fueris hic tu. Chlamydes Lucullus, ut aiunt, 40
Si posset centum scenae praebere rogatus,
Qui possum tot? ait; tamen et quaeram, et quot habebo
Mittam; post paulo scribit, sibi millia quinque
Esse domi chlamydum, partem vel tolleret omnes.
Exilis domus est, ubi non et multa supersunt, 45
Et dominum fallunt et prosunt furibus. Ergo
Si res sola potest facere et servare beatum,
Hoc primus repetas opus, hoc postremus omittas.
  Si fortunatum species et gratia praestat,
Mercemur servum, qui dictet nomina, laevum 50

Qui fodicet latus et cogat trans pondera dextram
Porrigere. Hic multum in Fabia valet, ille Velina;
Cui libet hic fasces dabit, eripietque curule
Cui volet importunus ebur. Frater, pater adde;
Ut cuique est aetas, ita quemque facetus adopta. 55
Si bene qui coenat bene vivit, lucet, eamus
Quo ducet gula; piscemur, venemur, ut olim
Gargilius, qui mane plagas, venabula, servos,
Differtum transire forum populumque jubebat,
Unus ut e multis populo spectante referret 60
Emtum mulus aprum. Crudi tumidique lavemur,
Quid deceat quid non obliti, Caerite cera
Digni, remigium vitiosum Ithacensis Ulixei,
Cui potior patria fuit interdicta voluptas.
Si, Mimnermus uti censet, sine amore jocisque 65
Nil est jucundum, vivas in amore jocisque.
Vive, vale! Si quid novisti rectius istis,
Candidus imperti; si non, his utere mecum.

EPISTOLA VII.

Quinque dies tibi pollicitus me rure futurum,
Sextilem totum mendax desideror. Atqui
Si me vivere vis sanum recteque valentem,
Quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam, dum ficus prima calorque 5
Designatorem decorat lictoribus atris,
Dum pueris omnis pater et matercula pallet,
Officiosaque sedulitas et opella forensis
Adducit febres et testamenta resignat.
Quodsi bruma nives Albanis illinet agris, 10
Ad mare descendet vates tuus et sibi parcet
Contractusque leget; te, dulcis amice, reviset
Cum zephyris, si concedes, et hirundine prima.
Non, quo more piris vesci Calaber jubet hospes,
Tu me fecisti locupletem. Vescere sodes. — 15
Jam satis est. — At tu, quantum vis, tolle. — Benigne. —

Non invisa feres pueris munuscula parvis. —
Tam teneor dono, quam si dimittar onustus. —
Ut libet: haec porcis hodie comedenda relinques. —
Prodigus et stultus donat quae spernit et odit: 20
Haec seges ingratos tulit et feret omnibus annis.
Vir bonus et sapiens dignis ait esse paratus,
Nec tamen ignorat quid distent aera lupinis.
Dignum praestabo me etiam pro laude merentis.
Quodsi me noles usquam discedere, reddes 25
Forte latus, nigros angusta fronte capillos,
Reddes dulce loqui, reddes ridere decorum et
Inter vina fugam Cinarae maerere protervae.
Forte per angustam tenuis vulpecula rimam
Repserat in cumeram frumenti, pastaque rursus 30
Ire foras pleno tendebat corpore frustra;
Cui mustela procul, Si vis, ait, effugere istinc,
Macra cavum repetes artum, quem macra subisti.
Hac ego si compellor imagine, cuncta resigno:
Nec somnum plebis laudo satur altilium, nec 35
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti, rexque paterque
Audisti coram, nec verbo parcius absens:
Inspice, si possum donata reponere laetus.
Haud male Telemachus, proles patientis Ulixei: 40
Non est aptus equis Ithace locus, ut neque planis
Porrectus spatiis nec multae prodigus herbae;
Atride, magis apta tibi tua dona relinquam.
Parvum parva decent: mihi jam non regia Roma,
Sed vacuum Tibur placet aut imbelle Tarentum. 45
Strenuus et fortis causisque Philippus agendis
Clarus, ab officiis octavam circiter horam
Dum redit atque Foro nimium distare Carinas
Jam grandis natu queritur, conspexit, ut aiunt,
Adrasum quendam vacua tonsoris in umbra 50
Cultello proprios purgantem leniter ungues.
Demetri — puer hic non laeve jussa Philippi
Accipiebat — abi, quaere et refer, unde domo, quis,
Cujus fortunae, quo sit patre quove patrono.
It, redit et narrat, Vulteium nomine Menam, 55
Praeconem, tenui censu, sine crimine notum,

Et properare loco et cessare, et quaerere et uti,
Gaudentem parvisque sodalibus et lare certo
Et ludis et post decisa negotia Campo.
Scitari libet ex ipso quodcumque refers: dic
Ad coenam veniat. Non sane credere Mena,
Mirari secum tacitus. Quid multa? Benigne,
Respondet. — Negat ille mihi? — Negat improbus, et te
Negligit aut horret. — Vulteium mane Philippus
Vilia vendentem tunicato scruta popello
Occupat, et salvere jubet prior; ille Philippo
Excusare laborem et mercenaria vincla,
Quod non mane domum venisset, denique quod non
Providisset eum. Sic ignovisse putato
Me tibi, si coenas hodie mecum. Ut libet. Ergo
Post nonam venies: nunc i, rem strenuus auge.
Ut ventum ad coenam est, dicenda tacenda locutus
Tandem dormitum dimittitur. Hic, ubi saepe
Occultum visus decurrere piscis ad hamum,
Mane cliens et jam certus conviva, jubetur
Rura suburbana indictis comes ire Latinis;
Impositus mannis arvum coclumque Sabinum
Non cessat laudare. Videt ridetque Philippus,
Et sibi dum requiem, dum risus undique quaerit,
Dum septem donat sestertia, mutua septem
Promittit, persuadet uti mercetur agellum.
Mercatur. Ne te longis ambagibus ultra
Quam satis est morer; ex nitido fit rusticus, atque
Sulcos et vineta crepat mera, praeparat ulmos,
Immoritur studiis et amore senescit habendi.
Verum ubi oves furto, morbo periere capellae,
Spem mentita seges, bos est enectus arando;
Offensus damnis media de nocte caballum
Arripit iratusque Philippi tendit ad aedes.
Quem simul adspexit scabrum intonsumque Philippus.
Durus, ait, Vultei, nimis attentusque videris
Esse mihi. Pol, me miserum, patrone, vocares,
Si velles inquit verum mihi ponere nomen!
Quod te per Genium dextramque deosque penates
Obsecro et obtestor, vitae me redde priori!
Qui semel adspexit, quantum dimissa petitis

Praestent, mature redeat repetatque relicta.
Metiri se quemque suo modulo ac pede verum est.

EPISTOLA VIII.

CELSO gaudere et bene rem gerere Albinovano
Musa rogata refer, comiti scribaeque Neronis.
Si quaeret quid agam, dic, multa et pulchra minantem
Vivere nec recte nec suaviter: haud quia grando
Contuderit vites oleamque momorderit aestus, 5
Nec quia longinquis armentum aegrotet in agris;
Sed quia mente minus validus quam corpore toto
Nil audire velim, nil discere quod levet aegrum;
Fidis offendar medicis, irascar amicis,
Cur me funesto properent arcere veterno; 10
Quae nocuere sequar, fugiam quae profore credam;
Romae Tibur amem ventosus, Tibure Romam.
Post haec, ut valeat, quo pacto rem gerat et se,
Ut placeat juveni, percontare, utque cohorti.
Si dicet, Recte; primum gaudere, subinde 15
Praeceptum auriculis hoc instillare memento:
Ut tu fortunam, sic nos te, Celse, feremus.

EPISTOLA IX.

SEPTIMIUS, Claudi, nimirum intelligit unus,
Quanti me facias: nam cum rogat et prece cogit,
Scilicet ut tibi se laudare et tradere coner,
Dignum mente domoque legentis honesta Neronis,
Munere cum fungi propioris censet amici; 5
Quid possim videt ac novit me valdius ipso.
Multa quidem dixi, cur excusatus abirem;
Sed timui, mea ne finxisse minora putarer,
Dissimulator opis propriae, mihi commodus uni.

Sic ego, majoris fugiens opprobria culpae, 10
Frontis ad urbanae descendi praemia. Quodsi
Depositum laudas ob amici jussa pudorem,
Scribe tui gregis hunc, et fortem crede bonumque.

EPISTOLA X.

Urbis amatorem Fuscum salvere jubemus
Ruris amatores, hac in re scilicet una
Multum dissimiles, at cetera paene gemelli
Fraternis animis, quicquid negat alter, et alter,
Annuimus pariter vetuli notique columbi. 5
Tu nidum servas, ego laudo ruris amoeni
Rivos et musco circumlita saxa nemusque.
Quid quaeris? Vivo et regno, simul ista reliqui
Quae vos ad coelum fertis rumore secundo,
Utque sacerdotis fugitivus liba recuso; 10
Pane egeo jam mellitis potiore placentis.
Vivere naturae si convenienter oportet,
Ponendaeque domo quaerenda est area primum;
Novistine locum potiorem rure beato?
Est ubi plus tepeant hiemes, ubi gratior aura 15
Leniat et rabiem Canis et momenta Leonis,
Cum semel accepit solem furibundus acutum?
Est ubi divellat somnos minus invida cura?
Deterius Libycis olet aut nitet herba lapillis?
Purior in vicis aqua tendit rumpere plumbum, 20
Quam quae per pronum trepidat cum murmure rivum?
Nempe inter varias nutritur silva columnas,
Laudaturque domus, longos quae prospicit agros.
Naturam expellas furca, tamen usque recurret,
Et mala perrumpet furtim fastidia victrix. 25
Non, qui Sidonio contendere callidus ostro
Nescit Aquinatem potantia vellera fucum,
Certius accipiet damnum propiusve medullis,
Quam qui non poterit vero distinguere falsum.
Quem res plus nimio delectavere secundae, 30

Mutatae quatient. Si quid mirabere, pones
Invitus. Fuge magna; licet sub paupere tecto
Reges et regum vita praecurrere amicos.
Cervus equum pugna melior communibus herbis
Pellebat, donec minor in certamine longo 35
Imploravit opes hominis frenumque recepit;
Sed postquam victor violens discessit ab hoste,
Non equitem dorso, non frenum depulit ore.
Sic, qui pauperiem veritus potiore metallis
Libertate caret, dominum vehit improbus atque 40
Serviet aeternum, quia parvo nesciet uti.
Cui non conveniet sua res, ut calceus olim,
Si pede major erit, subvertet, si minor, uret.
Laetus sorte tua vives sapienter, Aristi,
Nec me dimittes incastigatum, ubi plura 45
Cogere, quam satis est, ac non cessare videbor.
Imperat aut servit collecta pecunia cuique,
Tortum digna sequi potius quam ducere funem.
Haec tibi dictabam post fanum putre Vacunae,
Excepto quod non simul esses, cetera laetus. 50

EPISTOLA XI.

Quid tibi visa Chios, Bullati, notaque Lesbos,
Quid concinna Samos, quid Croesi regia Sardis,
Smyrna quid et Colophon? majora minorane fama?
Cunctane prae Campo et Tiberino flumine sordent?
An venit in votum Attalicis ex urbibus una, 5
An Lebedum laudas odio maris atque viarum?
Scis, Lebedus quid sit: Gabiis desertior atque
Fidenis vicus; tamen illic vivere vellem,
Oblitusque meorum obliviscendus et illis
Neptunum procul e terra spectare furentem. 10
Sed neque, qui Capua Romam petit, imbre lutoque
Adspersus volet in caupona vivere; nec, qui
Frigus collegit, furnos et balnea laudat,
Ut fortunatam plene praestantia vitam;

Nec, si te validus jactaverit auster in alto, 15
Idcirco navem trans Aegaeum mare vendas.
Incolumi Rhodos et Mytilene pulchra facit, quod
Paenula solstitio, campestre nivalibus auris,
Per brumam Tiberis, Sextili mense caminus.
Dum licet ac vultum servat fortuna benignum, 20
Romae laudetur Samos et Chios et Rhodos absens.
Tu, quamcumque deus tibi fortunaverit horam,
Grata sume manu, neu dulcia differ in annum;
Ut, quocumque loco fueris, vixisse libenter
Te dicas: nam si ratio et prudentia curas, 25
Non locus effusi late maris arbiter aufert;
Coelum, non animum mutant, qui trans mare currunt.
Strenua nos exercet inertia; navibus atque
Quadrigis petimus bene vivere. Quod petis, hic est,
Est Ulubris, animus si te non deficit aequus. 30

EPISTOLA XII.

Fructibus Agrippae Siculis, quos colligis, Icci,
Si recte frueris, non est ut copia major
Ab Jove donari possit tibi. Tolle querelas:
Pauper enim non est, cui rerum suppetit usus.
Si ventri bene, si lateri est pedibusque tuis, nil 5
Divitiae poterunt regales addere majus.
Si forte, in medio positorum abstemius, herbis
Vivis et urtica, sic vives protinus, ut te
Confestim liquidus fortunae rivus inauret:
Vel quia naturam mutare pecunia nescit, 10
Vel quia cuncta putas una virtute minora.
Miramur, si Democriti pecus edit agellos
Cultaque, dum peregre est animus sine corpore velox;
Cum tu inter scabiem tantam et contagia lucri
Nil parvum sapias et adhuc sublimia cures: 15
Quae mare compescant caussae, quid temperet annum,
Stellae sponte sua jussaene vagentur et errent,
Quid premat obscurum lunae, quid proferat orbem,

Quid velit et possit rerum concordia discors,
Empedocles an Stertinium deliret acumen? 20
Verum seu pisces seu porrum et caepe trucidas,
Utere Pompeio Grospho et, si quid petet, ultro
Defer: nil Grosphus nisi verum orabit et aequum.
Vilis amicorum est annona, bonis ubi quid deest.
Ne tamen ignores, quo sit Romana loco res, 25
Cantaber Agrippae Claudi virtute Neronis
Armenius cecidit; jus imperiumque Phraates
Caesaris accepit genibus minor; aurea fruges
Italiae pleno defundit Copia cornu.

EPISTOLA XIII.

Ut proficiscentem docui te saepe diuque,
Augusto reddes signata volumina, Vini,
Si validus, si laetus erit, si denique poscet.
Ne studio nostri pecces odiumque libellis
Sedulus importes opera vehemente minister. 5
Si te forte meae gravis uret sarcina chartae,
Abjicito potius quam, quo perferre juberis,
Clitellas ferus impingas, Asinaeque paternum
Cognomen vertas in risum et fabula fias.
Viribus uteris per clivos, flumina, lamas; 10
Victor propositi simul ac perveneris illuc,
Sic positum servabis onus, ne forte sub ala
Fasciculum portes librorum ut rusticus agnum,
Ut vinosa glomos furtivae Pyrrhia lanae,
Ut cum pileolo soleas conviva tribulis. 15
Ne vulgo narres, te sudavisse ferendo
Carmina, quae possint oculos auresque morari
Caesaris; oratus multa prece, nitere porro.
Vade, vale, cave ne titubes mandataque frangas.

EPISTOLA XIV.

VILLICE silvarum et mihi me reddentis agelli,
Quem tu fastidis, habitatum quinque focis et
Quinque bonos solitum Variam dimittere patres,
Certemus, spinas animone ego fortius an tu
Evellas agro, et melior sit Horatius an res. 5
Me quamvis Lamiae pietas et cura moratur,
Fratrem maerentis, rapto de fratre dolentis
Insolabiliter, tamen istuc mens animusque
Fert et amat spatiis obstantia rumpere claustra.
Rure ego viventem, tu dicis in urbe beatum: 10
Cui placet alterius, sua nimirum est odio sors.
Stultus uterque locum immeritum causatur inique:
In culpa est animus, qui se non effugit unquam.
Tu mediastinus tacita prece rura petebas,
Nunc urbem et ludos et balnea villicus optas; 15
Me constare mihi scis, et discedere tristem,
Quandocunque trahunt invisa negotia Romam.
Non eadem miramur; eo disconvenit inter
Meque et te: nam, quae deserta et inhospita tesqua
Credis, amoena vocat mecum qui sentit, et odit 20
Quae tu pulchra putas. Fornix tibi et uncta popina
Incutiunt urbis desiderium, video, et quod
Angulus iste feret piper et thus ocius uva,
Nec vicina subest vinum praebere taberna
Quae possit tibi, nec meretrix tibicina, cujus 25
Ad strepitum salias terrae gravis: et tamen urges
Jampridem non tacta ligonibus arva, bovemque
Disjunctum curas et strictis frondibus exples;
Addit opus pigro rivus, si decidit imber,
Multa mole docendus aprico parcere prato. 30
Nunc, age, quid nostrum concentum dividat, audi.
Quem tenues decuere togae nitidique capilli,
Quem scis immunem Cinarae placuisse rapaci,
Quem bibulum liquidi media de luce Falerni;
Coena brevis juvat et prope rivum somnus in herba, 35
Nec lusisse pudet, sed non incidere ludum.

Non istic obliquo oculo mea commoda quisquam
Limat, non odio obscuro morsuque venenat;
Rident vicini glebas et saxa moventem.
Cum servis urbana diaria rodere mavis, 40
Horum tu in numerum voto ruis; invidet usum
Lignorum et pecoris tibi calo argutus et horti.
Optat ephippia bos piger, optat arare caballus;
Quam scit uterque, libens, censebo, exerceat artem.

EPISTOLA XV.

QUAE sit hiems Veliae, quod coelum, Vala, Salerni,
Quorum hominum regio et qualis via, — nam mihi Baias
Musa supervacuas Antonius, et tamen illis
Me facit invisum, gelida cum perluor unda
Per medium frigus. Sane murteta relinqui, 5
Dictaque cessantem nervis elidere morbum
Sulfura contemni, vicus gemit, invidus aegris,
Qui caput et stomachum supponere fontibus audent
Clusinis, Gabiosque petunt et frigida rura.
Mutandus locus est, et diversoria nota 10
Praeteragendus equus. Quo tendis? Non mihi Cumas
Est iter aut Baias, laeva stomachosus habena
Dicet eques; sed equi frenato est auris in ore. —
Major utrum populum frumenti copia pascat,
Collectosne bibant imbres puteosne perennes 15
Jugis aquae, — nam vina nihil moror illius orae.
Rure meo possum quidvis perferre patique;
Ad mare cum veni, generosum et lene requiro,
Quod curas abigat, quod cum spe divite manet
In venas animumque meum, quod verba ministret, 20
Quod me Lucanae juvenem commendet amicae. —
Tractus uter plures lepores, uter educet apros,
Utra magis pisces et echinos aequora celent,
Pinguis ut inde domum possim Phaeaxque reverti,
Scribere te nobis, tibi nos accredere par est. 25
Maenius, ut rebus maternis atque paternis

Fortiter absumtis urbanus coepit haberi,
Scurra vagus, non qui certum praesepe teneret,
Impransus non qui civem dignosceret hoste,
Quaelibet in quemvis opprobria fingere saevus,
Pernicies et tempestas barathrumque macelli,
Quicquid quaesierat ventri donabat avaro.
Hic, ubi nequitiae fautoribus et timidis nil
Aut paulum abstulerat, patinas coenabat omasi
Vilis et agninae, tribus ursis quod satis esset;
Scilicet ut ventres lamna candente nepotum
Diceret urendos correctus Bestius. Idem,
Quicquid erat nactus praedae majoris, ubi omne
Verterat in fumum et cinerem, Non hercule miror,
Aiebat si qui comedunt bona, cum sit obeso
Nil melius turdo, nil vulva pulchrius ampla.
Nimirum hic ego sum: nam tuta et parvula laudo,
Cum res deficiunt, satis inter vilia fortis;
Verum ubi quid melius contingit et unctius, idem
Vos sapere et solos aio bene vivere, quorum
Conspicitur nitidis fundata pecunia villis.

EPISTOLA XVI.

Ne perconteris, fundus meus, optime Quincti,
Arvo pascat herum, an bacis opulentet olivae
Pomisve, an pratis, an amicta vitibus ulmo:
Scribetur tibi forma loquaciter et situs agri.
Continui montes, ni dissocientur opaca
Valle, sed ut veniens dextrum latus adspiciat sol,
Laevum discedens curru fugiente vaporet.
Temperiem laudes. Quid, si rubicunda benigni
Corna vepres et pruna ferant, si quercus et ilex
Multa fruge pecus, multa dominum juvet umbra?
Dicas adductum propius frondere Tarentum.
Fons etiam rivo dare nomen idoneus, ut nec
Frigidior Thracam nec purior ambiat Hebrus,
Infirmo capiti fluit aptus et utilis alvo.

Hae latebrae dulces, etiam, si credis, amoenae, 15
Incolumem tibi me praestant Septembribus horis.
Tu recte vivis, si curas esse quod audis.
Jactamus jam pridem omnis te Roma beatum;
Sed vereor, ne cui de te plus quam tibi credas,
Neve putes alium sapiente bonoque beatum, 20
Neu, si te populus sanum recteque valentem
Dictitet, occultam febrim sub tempus edendi
Dissimules, donec manibus tremor incidat unctis.
Stultorum incurata pudor malus ulcera celat.
Si quis bella tibi terra pugnata marique 25
Dicat, et his verbis vacuas permulceat aures:
Tene magis salvum populus velit, an populum tu,
Servet in ambiguo, qui consulit et tibi et urbi,
Jupiter; Augusti laudes agnoscere possis:
Cum pateris sapiens emendatusque vocari, 30
Respondesne tuo — dic sodes — nomine? Nempe
Vir bonus et prudens dici delector ego ac tu.
Qui dedit hoc hodie, cras, si volet, auferet; ut, si
Detulerit fasces indigno, detrahet idem.
Pone, meum est, inquit: pono tristisque recedo. 35
Idem si clamet furem, neget esse pudicum,
Contendat laqueo collum pressisse paternum;
Mordear opprobriis falsis mutemque colores?
Falsus honor juvat et mendax infamia terret
Quem nisi mendosum et mendacem? Vir bonus est quis? 40
Qui consulta patrum, qui leges juraque servat,
Quo multae magnaeque secantur judice lites,
Quo res sponsore et quo caussae teste tenentur? —
Sed videt hunc omnis domus et vicinia tota
Introrsus turpem, speciosum pelle decora. 45
Nec furtum feci nec fugi, si mihi dicat
Servus; Habes pretium, loris non ureris, aio.
Non hominem occidi; — Non pasces in cruce corvos. —
Sum bonus et frugi; renuit negitatque Sabellus:
Cautus enim metuit foveam lupus, accipiterque 50
Suspectos laqueos, et opertum miluus hamum.
Oderunt peccare boni virtutis amore;
Tu nihil admittes in te formidine poenae:
Sit spes fallendi, miscebis sacra profanis:

Nam de mille fabae modiis cum surripis unum, 55
Damnum est, non facinus, mihi pacto lenius isto.
Vir bonus, omne forum quem spectat et omne tribunal,
Quandocumque deos vel porco vel bove placat,
Jane pater, clare, clare quum dixit, Apollo;
Labra movet metuens audiri: Pulchra Laverna, 60
Da mihi fallere, da justo sanctoque videri,
Noctem peccatis et fraudibus objice nubem.
Qui melior servo, qui liberior sit avarus,
In triviis fixum cum se demittit ob assem,
Non video: nam qui cupiet, metuet quoque; porro 65
Qui metuens vivet, liber mihi non erit unquam.
Perdidit arma, locum virtutis deseruit, qui
Semper in augenda festinat et obruitur re.
Vendere cum possis captivum, occidere noli:
Serviet utiliter: sine pascat durus aretque, 70
Naviget ac mediis hiemet mercator in undis,
Annonae prosit, portet frumenta penusque.
Vir bonus et sapiens audebit dicere: Pentheu
Rector Thebarum, quid me perferre patique
Indignum coges? Adimam bona. Nempe pecus, rem, 75
Lectos, argentum: tollas licet. In manicis et
Compedibus saevo te sub custode tenebo.
Ipse deus, simul atque volam, me solvet. Opinor,
Hoc sentit: Moriar; mors ultima linea rerum est.

EPISTOLA XVII.

Quamvis, Scaeva, satis per te tibi consulis, et scis,
Quo tandem pacto deceat majoribus uti;
Disce, docendus adhuc quae censet amiculus, ut si
Caecus iter monstrare velit; tamen adspice, si quid
Et nos, quod cures proprium fecisse, loquamur. 5
Si te grata quies et primam somnus in horam
Delectat, si te pulvis strepitusque rotarum,
Si laedit caupona; Ferentinum ire jubebo:
Nam neque divitibus contingunt gaudia solis,

Nec vixit male, qui natus moriensque fefellit. 10
Si prodesse tuis pauloque benignius ipsum
Te tractare voles; accedes siccus ad unctum.
Si pranderet olus patienter, regibus uti
Nollet Aristippus. Si sciret regibus uti,
Fastidiret olus, qui me notat. Utrius horum 15
Verba probes et facta, doce, vel junior audi,
Cur sit Aristippi potior sententia; namque
Mordacem Cynicum sic eludebat, ut aiunt:
Scurror ego ipse mihi, populo tu: rectius hoc et
Splendidius multo est. Equus ut me portet, alat rex, 20
Officium facio; tu poscis vilia rerum,
Dante minor, quamvis fers te nullius egentem.
Omnis Aristippum decuit color et status et res,
Tentantem majora fere, praesentibus aequum;
Contra, quem duplici panno patientia velat, 25
Mirabor, vitae via si conversa decebit.
Alter purpureum non exspectabit amictum,
Quidlibet indutus celeberrima per loca vadet,
Personamque feret non inconcinnus utramque;
Alter Mileti textam cane pejus et angui 30
Vitabit chlamydem, morietur frigore, si non
Retuleris pannum: refer et sine vivat ineptus!
Res gerere et captos ostendere civibus hostes,
Attingit solium Jovis et caelestia tentat;
Principibus placuisse viris non ultima laus est. 35
Non cuivis homini contingit adire Corinthum.
Sedit qui timuit, ne non succederet: esto.
Quid, qui pervenit? Fecitne viriliter? Atqui
Hic est aut nusquam, quod quaerimus. Hic onus horret,
Ut parvis animis et parvo corpore majus; 40
Hic subit, et perfert. Aut virtus nomen inane est,
Aut decus et pretium recte petit experiens vir.
Coram rege suo de paupertate tacentes
Plus poscente ferent; distat, sumasne pudenter
An rapias. Atqui rerum caput hoc erat, hic fons. 45
Indotata mihi soror est, paupercula mater,
Et fundus nec vendibilis nec pascere firmus,
Qui dicit, clamat: Victum date! Succinit alter:
Et mihi dividuo findetur munere quadra.

Sed tacitus pasci si posset corvus, haberet 50
Plus dapis, et rixae multo minus invidiaeque.
Brundisium comes aut Surrentum ductus amoenum,
Qui queritur salebras et acerbum frigus et imbres,
Aut cistam effractam et subducta viatica plorat;
Nota refert meretricis acumina, saepe catellam 55
Saepe periscelidem raptam sibi flentis, uti mox
Nulla fides damnis verisque doloribus adsit.
Nec semel irrisus triviis attollere curat
Fracto crure planum; licet illi plurima manet
Lacryma, per sanctum juratus dicat Osirim: 60
Credite, non ludo; crudeles tollite claudum.
Quaere peregrinum vicinia rauca reclamat.

EPISTOLA XVIII.

Si bene te novi, metues, liberrime Lolli,
Scurrantis speciem praebere, professus amicum.
Ut matrona meretrici dispar erit atque
Discolor, infido scurrae distabit amicus.
Est huic diversum vitio vitium prope majus, 5
Asperitas agrestis et inconcinna gravisque;
Quae se commendat tonsa cute, dentibus atris,
Dum vult libertas dici mera veraque virtus.
Virtus est medium vitiorum, et utrimque reductum.
Alter, in obsequium plus aequo pronus et imi 10
Derisor lecti, sic nutum divitis horret,
Sic iterat voces et verba cadentia tollit,
Ut puerum saevo credas dictata magistro
Reddere, vel partes mimum tractare secundas;
Alter rixatur de lana saepe caprina, 15
Propugnat nugis armatus: Scilicet, ut non
Sit mihi prima fides et, vere quod placet, ut non
Acriter elatrem? pretium aetas altera sordet.
Ambigitur quid enim? Castor sciat an Dolichos plus;
Brundisium Minuci melius via ducat an Appi. 20
Quem damnosa Venus, quem praeceps alea nudat,

Gloria quem supra vires et vestit et ungit,
Quem tenet argenti sitis importuna famesque,
Quem paupertatis pudor et fuga; dives amicus
Saepe decem vitiis instructior odit et horret, 25
Aut, si non odit, regit, ac veluti pia mater
Plus quam se sapere et virtutibus esse priorem
Vult, et ait prope vera: Meae — contendere noli —
Stultitiam patiuntur opes; tibi parvula res est:
Arta decet sanum comitem toga; desine mecum 30
Certare. Eutrapelus, cuicumque nocere volebat,
Vestimenta dabat pretiosa: beatus enim jam
Cum pulchris tunicis sumet nova consilia et spes,
Dormiet in lucem, scorto postponet honestum
Officium, nummos alienos pascet, ad imum 35
Threx erit, aut olitoris aget mercede caballum.
Arcanum neque tu scrutaberis illius unquam,
Commissumque teges et vino tortus et ira.
Nec tua laudabis studia aut aliena reprendes,
Nec, cum venari volet ille, poëmata panges. 40
Gratia sic fratrum geminorum, Amphionis atque
Zethi, dissiluit, donec suspecta severo
Conticuit lyra. Fraternis cessisse putatur
Moribus Amphion: tu cede potentis amici
Lenibus imperiis, quotiesque educet in agros 45
Aetolis onerata plagis jumenta canesque,
Surge et inhumanae senium depone Camenae,
Coenes ut pariter pulmenta laboribus emta.
Romanis sollemne viris opus, utile famae
Vitaeque et membris, praesertim cum valeas et 50
Vel cursu superare canem vel viribus aprum
Possis. Adde virilia quod speciosius arma
Non est qui tractet: — scis, quo clamore coronae
Proelia sustineas campestria; — denique saevam
Militiam puer et Cantabrica bella tulisti 55
Sub duce, qui templis Parthorum signa refigit
Nunc, et, si quid abest, Italis adjudicat armis.
Ac ne te retrahas et inexcusabilis absis,
Quamvis nil extra numerum fecisse modumque
Curas, interdum nugaris rure paterno. 60
Partitur lintres exercitus; Actia pugna

Te duce per pueros hostili more refertur;
Adversarius est frater; lacus Hadria; donec
Alterutrum velox victoria fronde coronet.
Consentire suis studiis qui crediderit te, 65
Fautor utroque tuum laudabit pollice ludum.
Protinus ut moneam, si quid monitoris eges tu,
Quid de quoque viro et cui dicas, saepe videto.
Percontatorem fugito: nam garrulus idem est,
Nec retinent patulae commissa fideliter aures, 70
Et semel emissum volat irrevócabile verbum.
Non ancilla tuum jecur ulceret ulla puerve
Intra marmoreum venerandi limen amici,
Ne dominus pueri pulchri caraeve puellae
Munere te parvo beet aut incommodus angat. 75
Qualem commendes, etiam atque etiam adspice, ne mox
Incutiant aliena tibi peccata pudorem.
Fallimur, et quondam non dignum tradimus: ergo
Quem sua culpa premet, deceptus omitte tueri;
Ut penitus notum, si tentent crimina, serves 80
Tuterisque tuo fidentem praesidio: qui
Dente Theonino cum circumroditur, ecquid
Ad te post paulo ventura pericula sentis?
Nam tua res agitur, paries cum proximus ardet,
Et neglecta solent incendia sumere vires. 85
Dulcis inexpertis cultura potentis amici;
Expertus metuit. Tu, dum tua navis in alto est,
Hoc age, ne mutata retrorsum te ferat aura.
Oderunt hilarem tristes tristemque jocosi,
Sedatum celeres, agilem gnavumque remissi; 90
Potores bibuli media de nocte Falerni
Oderunt porrecta negantem pocula, quamvis
Nocturnos jures te formidare vapores.
Deme supercilio nubem: plerumque modestus
Occupat obscuri speciem, taciturnus acerbi. 95
Inter cuncta leges et percontabere doctos,
Qua ratione queas traducere leniter aevum;
Num te semper inops agitet vexetque cupido,
Num pavor et rerum mediocriter utilium spes;
Virtutem doctrina paret naturane donet; 100
Quid minuat curas, quid te tibi reddat amicum;

Quid pure tranquillet, honos an dulce lucellum,
An secretum iter et fallentis semita vitae.
Me quoties reficit gelidus, Digentia, rivus,
Quem Mandela bibit, rugosus frigore pagus, 105
Quid sentire putas; quid credis, amice, precari?
Sit mihi, quod nunc est, etiam minus, et mihi vivam
Quod superest aevi, si quid superesse volunt di;
Sit bona librorum et provisae frugis in annum
Copia; neu fluitem dubiae spe pendulus horae! 110
Sed satis est orare Jovem, quae donat et aufert:
Det vitam, det opes; aequum mi animum ipse parabo.

EPISTOLA XIX.

Prisco si credis, Maecenas docte, Cratino,
Nulla placere diu nec vivere carmina possunt,
Quae scribuntur aquae potoribus. Ut male sanos
Adscripsit Liber Satyris Faunisque poëtas,
Vina fere dulces oluerunt mane Camenae. 5
Laudibus arguitur vini vinosus Homerus;
Ennius ipse pater nunquam nisi potus ad arma
Prosiluit dicenda. Forum putealque Libonis
Mandabo siccis, adimam cantare severis:
Hoc simul edixi, non cessavere poëtae 10
Nocturno certare mero, putere diurno.
Quid, si quis vultu torvo ferus et pede nudo
Exiguaeque togae simulet textore Catonem,
Virtutemne repraesentet moresque Catonis?
Rupit Iarbitam Timagenis aemula lingua, 15
Dum studet urbanus tenditque disertus haberi.
Decipit exemplar vitiis imitabile: quod si
Pallerem casu, biberent exsangue cuminum.
O imitatores, servum pecus, ut mihi saepe
Bilem, saepe jocum vestri movere tumultus. 20
Libera per vacuum posui vestigia princeps,
Non aliena meo pressi pede; qui sibi fidit,
Dux reget examen. Parios ego primus iambos

Ostendi Latio, numeros animosque secutus
Archilochi, non res et agentia verba Lycamben. 25
Ac ne me foliis ideo brevioribus ornes,
Quod timui mutare modos et carminis artem:
Temperat Archilochi musam pede mascula Sappho,
Temperat Alcaeus, sed rebus et ordine dispar,
Nec socerum quaerit quem versibus oblinat atris, 30
Nec sponsae laqueum famoso carmine nectit.
Hunc ego, non alio dictum prius ore, Latinus
Vulgavi fidicen; juvat immemorata ferentem
Ingenuis oculisque legi manibusque teneri.
Scire velis, mea cur ingratus opuscula lector 35
Laudet ametque domi, premat extra limen iniquus.
Non ego ventosae plebis suffragia venor
Impensis coenarum et tritae munere vestis;
Non ego, nobilium scriptorum auditor et ultor,
Grammaticas ambire tribus et pulpita dignor: 40
Hinc illae lacrymae. Spissis indigna theatris
Scripta pudet recitare et nugis addere pondus,
Si dixi: Rides, ait, et Jovis auribus ista
Servas; fidis enim, manare poëtica mella
Te solum, tibi pulcher. Ad haec ego naribus uti 45
Formido, et, luctantis acuto ne secer ungui,
Displicet iste locus, clamo, et diludia posco.
Ludus enim genuit trepidum certamen et iram,
Ira truces inimicitias et funebre bellum.

EPISTOLA XX.

VERTUMNUM Janumque, liber, spectare videris,
Scilicet ut prostes Sosiorum pumice mundus.
Odisti claves et grata sigilla pudico;
Paucis ostendi gemis, communia laudas,
Non ita nutritus. Fuge, quo descendere gestis: 5
Non erit emisso reditus tibi. Quid miser egi?
Quid volui? dices, ubi quis te laeserit; et scis
In breve te cogi, cum plenus languet amator.

Quod si non odio peccantis desipit augur,
Carus eris Romae, donec te deserat aetas; 10
Contrectatus ubi manibus sordescere vulgi
Coeperis, aut tineas pasces taciturnus inertes,
Aut fugies Uticam, aut vinctus mitteris Ilerdam.
Ridebit monitor non exauditus, ut ille,
Qui male parentem in rupes protrusit asellum 15
Iratus: quis enim invitum servare laboret?
Hoc quoque te manet, ut pueros elementa docentem
Occupet extremis in vicis balba senectus.
Quum tibi sol tepidus plures admoverit aures,
Me libertino natum patre et in tenui re 20
Majores pennas nido extendisse loqueris,
Ut quantum generi demas, virtutibus addas;
Me primis urbis belli placuisse domique;
Corporis exigui, praecanum, solibus aptum,
Irasci celerem, tamen ut placabilis essem. 25
Forte meum si quis te percontabitur aevum,
Me quater undenos sciat implevisse Decembres,
Collegam Lepidum quo duxit Lollius anno.

Q. HORATII FLACCI

EPISTOLARUM

LIBER SECUNDUS.

EPISTOLA I.

QUUM tot sustineas et tanta negotia solus,
Res Italas armis tuteris, moribus ornes,
Legibus emendes; in publica commoda peccem,
Si longo sermone morer tua tempora, Caesar.
  Romulus et Liber pater et cum Castore Pollux, 5
Post ingentia facta deorum in templa recepti,
Dum terras hominumque colunt genus, aspera bella
Componunt, agros assignant, oppida condunt,
Ploravere suis non respondere favorem
Speratum meritis. Diram qui contudit hydram 10
Notaque fatali portenta labore subegit,
Comperit invidiam supremo fine domari.
Urit enim fulgore suo, qui praegravat artes
Infra se positas; exstinctus amabitur idem.
Praesenti tibi maturos largimur honores, 15
Jurandasque tuum per nomen ponimus aras,
Nil oriturum alias, nil ortum tale fatentes.
  Sed tuus hic populus, sapiens et justus in uno
Te nostris ducibus, te Graiis anteferendo,
Cetera nequaquam simili ratione modoque 20
Aestimat et, nisi quae terris semota suisque
Temporibus defuncta videt, fastidit et odit,

Sic fautor veterum, ut tabulas peccare vetantes
Quas bis quinque viri sanxerunt, foedera regum
Vel Gabiis vel cum rigidis aequata Sabinis, 25
Pontificum libros, annosa volumina vatum
Dictitet Albano Musas in monte locutas.
Si, quia Graecorum sunt antiquissima quaeque
Scripta vel optima, Romani pensantur eadem
Scriptores trutina, non est quod multa loquamur; 30
Nil intra est olea, nil extra est in nuce duri;
Venimus ad summum fortunae, pingimus atque
Psallimus et luctamur Achivis doctius unctis.
Si meliora dies, ut vina, poëmata reddit,
Scire velim, pretium chartis quotus arroget annus. 35
Scriptor, abhinc annos centum qui decidit, inter
Perfectos veteresque referri debet, an inter
Viles atque novos? Excludat jurgia finis.
Est vetus atque probus, centum qui perficit annos.
Quid, qui deperiit minor uno mense vel anno? 40
Inter quos referendus erit? veteresne poëtas,
An quos et praesens et postera respuat aetas?
Iste quidem veteres inter ponetur honeste,
Qui vel mense brevi vel toto est junior anno.
Utor permisso, caudaeque pilos ut equinae 45
Paullatim vello, et demo unum, demo itidem unum,
Dum cadat elusus ratione ruentis acervi,
Qui redit in fastos, et virtutem aestimat annis,
Miraturque nihil nisi quod Libitina sacravit.
Ennius, et sapiens et fortis, et alter Homerus, 50
Ut critici dicunt, leviter curare videtur,
Quo promissa cadant et somnia Pythagorea.
Naevius in manibus non est et mentibus haeret
Pene recens? adeo sanctum est vetus omne poëma.
Ambigitur quoties uter utro sit prior; aufert 55
Pacuvius docti famam senis, Attius alti,
Dicitur Afrani toga convenisse Menandro,
Plautus ad exemplar Siculi properare Epicharmi,
Vincere Caecilius gravitate, Terentius arte.
Hos ediscit et hos arto stipata theatro 60
Spectat Roma potens, habet hos numeratque poëtas
Ad nostrum tempus Livi scriptoris ab aevo.

Interdum vulgus rectum videt; est ubi peccat.
Si veteres ita miratur laudatque poëtas,
Ut nihil anteferat, nihil illis comparet: errat.
Si quaedam nimis antique, si pleraque dure
Dicere credit eos, ignave multa fatetur;
Et sapit, et mecum facit, et Jove judicat aequo.
Non equidem insector delendaque carmina Livi
Esse reor, memini quae plagosum mihi parvo
Orbilium dictare; sed emendata videri
Pulchraque et exactis minimum distantia miror.
Inter quae verbum emicuit si forte decorum,
Si versus paullo concinnior unus et alter,
Injuste totum ducit venditque poëma.
Indignor quicquam reprehendi, non quia crasse
Compositum illepideve putetur, sed quia nuper;
Nec veniam antiquis, sed honorem et praemia posci.
Recte necne crocum floresque perambulet Attae
Fabula si dubitem, clament periisse pudorem
Cuncti pene patres, ea cum reprehendere coner,
Quae gravis Aesopus, quae doctus Roscius egit:
Vel quia nil rectum, nisi quod placuit sibi, ducunt,
Vel quia turpe putant parere minoribus, et quae
Imberbes didicere, senes perdenda fateri.
Jam Saliare Numae carmen qui laudat et illud,
Quod mecum ignorat, solus vult scire videri,
Ingeniis non ille favet plauditque sepultis,
Nostra sed impugnat, nos nostraque lividus odit.
Quod si tam Graiis novitas invisa fuisset
Quam nobis, quid nunc esset vetus; aut quid haberet,
Quod legeret tereretque viritim publicus usus?
  Ut primum positis nugari Graecia bellis
Coepit et in vitium fortuna labier aequa,
Nunc athletarum studiis nunc arsit equorum,
Marmoris aut eboris fabros aut aeris amavit,
Suspendit picta vultum mentemque tabella,
Nunc tibicinibus nunc est gavisa tragoedis;
Sub nutrice puella velut si luderet infans,
Quod cupide petiit, mature plena reliquit.
Quid placet aut odio est, quod non mutabile credas?
Hoc paces habuere bonae ventique secundi.

Romae dulce diu fuit et sollemne reclusa
Mane domo vigilare, clienti promere jura,
Cautos nominibus rectis expendere nummos, 105
Majores audire, minori dicere per quae
Crescere res posset, minui damnosa libido:
Mutavit mentem populus levis, et calet uno
Scribendi studio; puerique patresque severi
Fronde comas vincti coenant et carmina dictant. 110
Ipse ego, qui nullos me affirmo scribere versus,
Invenior Parthis mendacior, et prius orto
Sole vigil calamum et chartas et scrinia posco.
Navim agere ignarus navis timet; abrotonum aegro
Non audet, nisi qui didicit, dare; quod medicorum est, 115
Promittunt medici; tractant fabrilia fabri:
Scribimus indocti doctique poëmata passim.
Hic error tamen et levis haec insania quantas
Virtutes habeat, sic collige: vatis avarus
Non temere est animus; versus amat, hoc studet unum; 120
Detrimenta, fugas servorum, incendia ridet,
Non fraudem socio puerove incogitat ullam
Pupillo; vivit siliquis et pane secundo;
Militiae quanquam piger et malus, utilis urbi est.
Si das hoc, parvis quoque rebus magna juvari. 125
Os tenerum pueri balbumque poëta figurat;
Torquet ab obscoenis jam nunc sermonibus aurem,
Mox etiam pectus praeceptis format amicis,
Asperitatis et invidiae corrector et irae;
Recte facta refert; orientia tempora notis 130
Instruit exemplis; inopem solatur et aegrum.
Castis cum pueris ignara puella mariti
Disceret unde preces, vatem ni Musa dedisset?
Poscit opem chorus et praesentia numina sentit,
Coelestes implorat aquas docta prece blandus, 135
Avertit morbos, metuenda pericula pellit,
Impetrat et pacem et locupletem frugibus annum:
Carmine di superi placantur, carmine Manes.
Agricolae prisci, fortes parvoque beati,
Condita post frumenta levantes tempore festo 140
Corpus et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris et conjuge fida,

Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium memorem brevis aevi.
Fescennina per hunc inventa licentia morem
Versibus alternis opprobria rustica fudit,
Libertasque recurrentes accepta per annos
Lusit amabiliter, donec jam saevus apertam
In rabiem coepit verti jocus et per honestas
Ire domos impune minax. Doluere cruento
Dente lacessiti, fuit intactis quoque cura
Condicione super communi, quin etiam lex
Poenaque lata, malo quae nollet carmine quenquam
Describi; vertere modum, formidine fustis
Ad bene dicendum delectandumque redacti.
Graecia capta ferum victorem cepit, et artes
Intulit agresti Latio: sic horridus ille
Defluxit numerus Saturnius, et grave virus
Munditiae pepulere; sed in longum tamen aevum
Manserunt hodieque manent vestigia ruris.
Serus enim Graecis admovit acumina chartis,
Et post Punica bella quietus quaerere coepit,
Quid Sophocles et Thespis et Aeschylus utile ferrent.
Tentavit quoque rem si digne vertere posset,
Et placuit sibi, natura sublimis et acer: 165
Nam spirat tragicum satis et feliciter audet,
Sed turpem putat inscite metuitque lituram.
Creditur, ex medio quia res arcessit, habere
Sudoris minimum, sed habet comoedia tanto
Plus oneris, quanto veniae minus. Adspice, Plautus 170
Quo pacto partes tutetur amantis ephebi,
Ut patris attenti, lenonis ut insidiosi;
Quantus sit Dossennus edacibus in parasitis,
Quam non adstricto percurrat pulpita socco;
Gestit enim nummum in loculos demittere, post hoc 175
Securus, cadat an recto stet fabula talo.
Quem tulit ad scenam ventoso Gloria curru,
Exanimat lentus spectator, sedulus inflat:
Sic leve, sic parvum est, animum quod laudis avarum
Subruit aut reficit. Valeat res ludicra, si me 180
Palma negata macrum, donata reducit opimum.
Saepe etiam audacem fugat hoc terretque poëtam,

Quod numero plures, virtute et honore minores,
Indocti stolidique et depugnare parati,
Si discordet eques, media inter carmina poscunt 185
Aut ursum aut pugiles: his nam plebecula plaudit.
Verum equitis quoque jam migravit ab aure voluptas
Omnis ad incertos oculos et gaudia vana.
Quattuor aut plures aulaea premuntur in horas,
Dum fugiunt equitum turmae peditumque catervae; 190
Mox trahitur manibus regum fortuna retortis,
Esseda festinant, pilenta, petorrita, naves,
Captivum portatur ebur, captiva Corinthus.
Si foret in terris, rideret Democritus, seu
Diversum confusa genus panthera camelo 195
Sive elephas albus vulgi converteret ora;
Spectaret populum ludis attentius ipsis
Ut sibi praebentem mimo spectacula plura,
Scriptores autem narrare putaret asello
Fabellam surdo. Nam quae pervincere voces 200
Evaluere sonum, referunt quem nostra theatra?
Garganum mugire putes nemus aut mare Tuscum,
Tanto cum strepitu ludi spectantur et artes
Divitiaeque peregrinae, quibus oblitus actor
Cum stetit in scena, concurrit dextera laevae. 205
Dixit adhuc aliquid? Nil sane. Quid placet ergo?
Lana Tarentino violas imitata veneno.
Ac ne forte putes me, quae facere ipse recusem,
Cum recte tractent alii, laudare maligne;
Ille per extentum funem mihi posse videtur 210
Ire poëta, meum qui pectus inaniter angit,
Irritat, mulcet, falsis terroribus implet,
Ut magus, et modo me Thebis modo ponit Athenis.
  Verum age et his, qui se lectori credere malunt
Quam spectatoris fastidia ferre superbi, 215
Curam redde brevem, si munus Apolline dignum
Vis complere libris et vatibus addere calcar,
Ut studio majore petant Helicona virentem.
Multa quidem nobis facimus mala saepe poëtae —
Ut vineta egomet caedam mea — quum tibi librum 220
Sollicito damus aut fesso; quum laedimur, unum
Si quis amicorum est ausus reprehendere versum;

Quum loca jam recitata revolvimus irrevocati ;
Quum lamentamur, non apparere labores
Nostros et tenui deducta poëmata filo ; 225
Quum speramus eo rem venturam, ut, simul atque
Carmina rescieris nos fingere, commodus ultro
Arcessas et egere vetes et scribere cogas.
Sed tamen est operae pretium cognoscere, quales
Aedituos habeat belli spectata domique 230
Virtus, indigno non committenda poëtae.
Gratus Alexandro regi Magno fuit ille
Choerilus, incultis qui versibus et male natis
Retulit acceptos, regale nomisma, Philippos.
Sed veluti tractata notam labemque remittunt 235
Atramenta, fere scriptores carmine foedo
Splendida facta linunt. Idem rex ille, poëma
Qui tam ridiculum tam care prodigus emit,
Edicto vetuit, ne quis se praeter Apellem
Pingeret, aut alius Lysippo duceret aera 240
Fortis Alexandri vultum simulantia. Quodsi
Judicium subtile videndis artibus illud
Ab libros et ad haec Musarum dona vocares,
Boeotum in crasso jurares aëre natum.
At neque dedecorant tua de se judicia atque 245
Munera, quae multa dantis cum laude tulerunt,
Dilecti tibi Virgilius Variusque poëtae ;
Nec magis expressi vultus per ahenea signa,
Quam per vatis opus mores animique virorum
Clarorum apparent. Nec sermones ego mallem 250
Repentes per humum, quam res componere gestas,
Terrarumque situs et flumina dicere et arces
Montibus impositas et barbara regna, tuisque
Auspiciis totum confecta duella per orbem,
Claustraque custodem pacis cohibentia Janum, 255
Et formidatam Parthis te principe Romam,
Si, quantum cuperem, possem quoque ; sed neque parvum
Carmen majestas recipit tua, nec meus audet
Rem tentare pudor, quam vires ferre recusent.
Sedulitas autem, stulte quem diligit, urget, 260
Praecipue quum se numeris commendat et arte :
Discit enim citius meminitque libentius illud,

Quod quis deridet, quam quod probat et veneratur.
Nil moror officium, quod me gravat, ac neque ficto
In pejus vultu proponi cereus usquam 265
Nec prave factis decorari versibus opto,
Ne rubeam pingui donatus munere, et una
Cum scriptore meo capsa porrectus aperta
Deferar in vicum vendentem thus et odores
Et piper et quicquid chartis amicitur ineptis. 270

EPISTOLA II.

Flore, bono claroque fidelis amice Neroni,
Si quis forte velit puerum tibi vendere natum
Tibure vel Gabiis, et tecum sic agat: — Hic, et
Candidus et talos a vertice pulcher ad imos,
Fiet eritque tuus nummorum millibus octo, 5
Verna ministeriis ad nutus aptus heriles,
Litterulis Graecis imbutus, idoneus arti
Cuilibet, argilla quidvis imitaberis uda;
Quin etiam canet indoctum sed dulce bibenti.
Multa fidem promissa levant, ubi plenius aequo 10
Laudat venales, qui vult extrudere, merces.
Res urget me nulla: meo sum pauper in aere.
Nemo hoc mangonum faceret tibi; non temere a me
Quivis ferret idem. Semel hic cessavit et, ut fit,
In scalis latuit metuens pendentis habenae: — 15
Des nummos, excepta nihil te si fuga laedat;
Ille ferat pretium poenae securus opinor.
Prudens emisti vitiosum, dicta tibi est lex:
Insequeris tamen hunc et lite moraris iniqua?
Dixi me pigrum proficiscenti tibi, dixi 20
Talibus officiis prope mancum, ne mea saevus
Jurgares ad te quod epistola nulla rediret.
Quid tum profeci, mecum facientia jura
Si tamen attentas? Quereris super hoc etiam, quod
Exspectata tibi non mittam carmina mendax. 25
Luculli miles collecta viatica multis

Aerumnis, lassus dum noctu stertit, ad assem
Perdiderat; post hoc vehemens lupus et sibi et hosti
Iratus pariter, jejunis dentibus acer,
Praesidium regale loco dejecit, ut aiunt, 30
Summe munito et multarum divite rerum.
Clarus ob id factum, donis ornatur honestis,
Accipit et bis dena super sestertia nummum.
Forte sub hoc tempus castellum evertere praetor
Nescio quod cupiens, hortari coepit eundem 35
Verbis, quae timido quoque possent addere mentem:
I, bone, quo virtus tua te vocat, i pede fausto,
Grandia laturus meritorum praemia. Quid stas?
Post haec ille catus, quantumvis rusticus: Ibit,
Ibit eo, quo vis, qui zonam perdidit, inquit. 40
Romae nutriri mihi contigit atque doceri,
Iratus Graiis quantum nocuisset Achilles.
Adjecere bonae paullo plus artis Athenae,
Scilicet ut possem curvo dignoscere rectum,
Atque inter silvas Academi quaerere verum. 45
Dura sed emovere loco me tempora grato,
Civilisque rudem belli tulit aestus in arma,
Caesaris Augusti non responsura lacertis.
Unde simul primum me dimisere Philippi,
Decisis humilem pennis inopemque paterni 50
Et laris et fundi paupertas impulit audax,
Ut versus facerem; sed, quod non desit, habentem
Quae poterunt unquam satis expurgare cicutae,
Ni melius dormire putem quam scribere versus?
Singula de nobis anni praedantur euntes: 55
Eripuere jocos, venerem, convivia, ludum;
Tendunt extorquere poëmata: quid faciam vis?
Denique non omnes eadem mirantur amantque:
Carmine tu gaudes, hic delectatur iambis,
Ille Bióneis sermonibus et sale nigro. 60
Tres mihi convivae prope dissentire videntur,
Poscentes vario multum diversa palato.
Quid dem? quid non dem? renuis tu, quod jubet alter;
Quod petis, id sane est invisum acidumque duobus.
Praeter cetera, me Romaene poëmata censes 65
Scribere posse inter tot curas totque labores?

Hic sponsum vocat, hic auditum scripta relictis
Omnibus officiis; cubat hic in colle Quirini,
Hic extremo in Aventino, visendus uterque;
Intervalla vides humane commoda. Verum 70
Purae sunt plateae, nihil ut meditantibus obstet.
Festinat calidus mulis gerulisque redemptor,
Torquet nunc lapidem nunc ingens machina tignum,
Tristia robustis luctantur funera plaustris,
Hac rabiosa fugit canis, hac lutulenta ruit sus: 75
I nunc et versus tecum meditare canoros.
Scriptorum chorus omnis amat nemus et fugit urbes,
Rite cliens Bacchi somno gaudentis et umbra:
Tu me inter strepitus nocturnos atque diurnos
Vis canere et contracta sequi vestigia vatum? 80
Ingenium, sibi quod vacuas desumsit Athenas
Et studiis annos septem dedit insenuitque
Libris et curis, statua taciturnius exit
Plerumque et risu populum quatit: hic ego rerum
Fluctibus in mediis et tempestatibus urbis 85
Verba lyrae motura sonum connectere digner?
Frater erat Romae consulti rhetor, ut alter
Alterius sermone meros audiret honores,
Gracchus ut hic illi foret, huic ut Mucius ille.
Qui minus argutos vexat furor iste poëtas? 90
Carmina compono, hic elegos. Mirabile visu
Caelatumque novem Musis opus! Adspice primum,
Quanto cum fastu, quanto molimine circum-
Spectemus vacuam Romanis vatibus aedem;
Mox etiam, si forte vacas, sequere et procul audi, 95
Quid ferat et quare sibi nectat uterque coronam.
Caedimur, et totidem plagis consumimus hostem
Lento Samnites ad lumina prima duello.
Discedo Alcaeus puncto illius; ille meo quis?
Quis, nisi Callimachus? si plus adposcere visus, 100
Fit Mimnermus, et optivo cognomine crescit.
Multa fero, ut placem genus irritabile vatum,
Cum scribo et supplex populi suffragia capto;
Idem, finitis studiis et mente recepta,
Obturem patulas impune legentibus aures. 105
Ridentur mala qui componunt carmina; verum

Gaudent scribentes et se venerantur, et ultro,
Si taceas, laudant quicquid scripsere, beati.
At qui legitimum cupiet fecisse poëma,
Cum tabulis animum censoris sumet honesti; 115
Audebit, quaecumque parum splendoris habebunt
Et sine pondere erunt et honore indigna ferentur,
Verba movere loco, quamvis invita recedant
Et versentur adhuc intra penetralia Vestae;
Obscurata diu populo bonus eruet, atque 118
Proferet in lucem speciosa vocabula rerum,
Quae priscis memorata Catonibus atque Cethegis
Nunc situs informis premit et deserta vetustas;
Adsciscet nova, quae genitor produxerit usus;
Vehemens et liquidus puroque simillimus amni 120
Fundet opes, Latiumque beabit divite lingua;
Luxuriantia compescet, nimis aspera sano
Levabit cultu, virtute carentia tollet,
Ludentis speciem dabit et torquebitur, ut qui
Nunc Satyrum, nunc agrestem Cyclopa movetur. 125
Praetulerim scriptor delirus inersque videri,
Dum mea delectent mala me vel denique fallant,
Quam sapere et ringi. Fuit haud ignobilis Argis,
Qui se credebat miros audire tragoedos
In vacuo laetus sessor plausorque theatro; 130
Cetera qui vitae servaret munia recto
More, bonus sane vicinus, amabilis hospes,
Comis in uxorem, posset qui ignoscere servis
Et signo laeso non insanire lagenae,
Posset qui rupem et puteum vitare patentem. 135
Hic ubi cognatorum opibus curisque refectus
Expulit helleboro morbum bilemque meraco,
Et redit ad sese, Pol, me occidistis, amici,
Non servastis ait, cui sic extorta voluptas
Et demtus per vim mentis gratissimus error. 140
Nimirum sapere est abjectis utile nugis,
Et tempestivum pueris concedere ludum,
Ac non verba sequi fidibus modulanda Latinis,
Sed verae numerosque modosque ediscere vitae.
Quocirca mecum loquor haec tacitusque recordor: 145
Si tibi nulla sitim finiret copia lymphae,

Narrares medicis: quod, quanto plura parasti,
Tanto plura cupis, nulline faterier audes?
Si vulnus tibi monstrata radice vel herba
Non fieret levius, fugeres radice vel herba 150
Proficiente nihil curarier. Audieras, cui
Rem di donarent, illi decedere pravam
Stultitiam; et, cum sis nihilo sapientior, ex quo
Plenior es, tamen uteris monitoribus isdem?
At si divitiae prudentem reddere possent, 155
Si cupidum timidumque minus te; nempe ruberes,
Viveret in terris te si quis avarior uno.
Si proprium est, quod quis libra mercatur et aere,
Quaedam, si credis consultis, mancipat usus;
Qui te pascit ager, tuus est, et villicus Orbi, 160
Cum segetes occat tibi mox frumenta daturas,
Te dominum sentit. Das nummos, accipis uvam,
Pullos, ova, cadum temeti: nempe modo isto
Paullatim mercaris agrum, fortasse trecentis
Aut etiam supra nummorum millibus emtum. 165
Quid refert, vivas numerato nuper an olim?
Emtor Aricini quondam Veientis et arvi
Emtum coenat olus, quamvis aliter putat; emtis
Sub noctem gelidam lignis calefactat ahenum;
Sed vocat usque suum, qua populus adsita certis 170
Limitibus vicina refugit jurgia: tanquam
Sit proprium quicquam, puncto quod mobilis horae
Nunc prece, nunc pretio, nunc vi, nunc morte suprema
Permutet dominos et cedat in altera jura.
Sic quia perpetuus nulli datur usus, et heres 175
Heredem alterius velut unda supervenit undam,
Quid vici prosunt aut horrea? quidve Calabris
Saltibus adjecti Lucani, si metit Orcus
Grandia cum parvis, non exorabilis auro?
Gemmas, marmor, ebur, Tyrrhena sigilla, tabellas, 180
Argentum, vestes Gaetulo murice tinctas
Sunt qui non habeant, est qui non curat habere.
Cur alter fratrum cessare et ludere et ungi
Praeferat Herodis palmetis pinguibus, alter
Dives et importunus ad umbram lucis ab ortu 185
Silvestrem flammis et ferro mitiget agrum,

Scit Genius, natale comes qui temperat astrum,
Naturae deus humanae, mortalis in unum-
Quodque caput, vultu mutabilis, albus et ater.
Utar et ex modico, quantum res poscet, acervo 190
Tollam, nec metuam, quid de me judicet heres,
Quod non plura datis invenerit; et tamen idem
Scire volam, quantum simplex hilarisque nepoti
Discrepet et quantum discordet parcus avaro.
Distat enim, spargas tua prodigus, an neque sumptum 195
Invitus facias neque plura parare labores,
Ac potius, puer ut festis quinquatribus olim,
Exiguo gratoque fruaris tempore raptim.
Pauperies immunda domus procul absit: ego, utrum
Nave ferar magna an parva, ferar unus et idem. 200
Non agimur tumidis velis aquilone secundo;
Non tamen adversis aetatem ducimus austris;
Viribus, ingenio, specie, virtute, loco, re
Extremi primorum, extremis usque priores.
Non es avarus: abi. Quid? Cetera jam simul isto 205
Cum vitio fugere? Caret tibi pectus inani
Ambitione? caret mortis formidine et ira?
Somnia, terrores magicos, miracula, sagas,
Nocturnos lemures portentaque Thessala rides?
Natales grate numeras? ignoscis amicis? 210
Lenior et melior fis accedente senecta?
Quid te exempta levat spinis de pluribus una?
Vivere si recte nescis, decede peritis.
Lusisti satis, edisti satis atque bibisti;
Tempus abire tibi est, ne potum largius aequo 215
Rideat et pulset lasciva decentius aetas.

Q. HORATII FLACCI

EPISTOLA AD PISONES:

SIVE

DE ARTE POËTICA LIBER.

HUMANO capiti cervicem pictor equinam
Jungere si velit, et varias inducere plumas
Undique collatis membris, ut turpiter atrum
Desinat in piscem mulier formosa superne,
Spectatum admissi risum teneatis, amici? 5
Credite, Pisones, isti tabulae fore librum
Persimilem, cujus, velut aegri somnia, vanae
Fingentur species, ut nec pes nec caput uni
Reddatur formae. Pictoribus atque poëtis
Quidlibet audendi semper fuit aequa potestas. 10
Scimus, et hanc veniam petimusque damusque vicissim,
Sed non ut placidis coëant immitia, non ut
Serpentes avibus geminentur, tigribus agni.
Inceptis gravibus plerumque et magna professis
Purpureus, late qui splendeat, unus et alter 15
Assuitur pannus, cum lucus et ara Dianae
Et properantis aquae per amoenos ambitus agros,
Aut flumen Rhenum, aut pluvius describitur arcus:
Sed nunc non erat his locus. Et fortasse cupressum
Scis simulare; quid hoc, si fractis enatat exspes 20
Navibus, aere dato qui pingitur? Amphora coepit
Institui: currente rota cur urceus exit?

Denique sit quidvis, simplex duntaxat et unum.
Maxima pars vatum, pater et juvenes patre digni,
Decipimur specie recti. Brevis esse laboro,
Obscurus fio; sectantem levia nervi
Deficiunt animique; professus grandia turget;
Serpit humi tutus nimium timidusque procellae;
Qui variare cupit rem prodigialiter unam,
Delphinum silvis appingit, fluctibus aprum:
In vitium ducit culpae fuga, si caret arte.
Aemilium circa ludum faber unus et ungues
Exprimet et molles imitabitur aere capillos,
Infelix operis summa, quia ponere totum
Nesciet: hunc ego me, si quid componere curem,
Non magis esse velim, quam naso vivere pravo
Spectandum nigris oculis nigroque capillo.
Sumite materiam vestris, qui scribitis, aequam
Viribus, et versate diu, quid ferre recusent,
Quid valeant humeri. Cui lecta potenter erit res,
Nec facundia deseret hunc nec lucidus ordo.
Ordinis haec virtus erit et venus, aut ego fallor,
Ut jam nunc dicat jam nunc debentia dici,
Pleraque differat et praesens in tempus omittat;
Hoc amet, hoc spernat promissi carminis auctor. 45
In verbis etiam tenuis cautusque serendis,
Dixeris egregie, notum si callida verbum
Reddiderit junctura novum. Si forte necesse est
Indiciis monstrare recentibus abdita rerum;
Fingere cinctutis non exaudita Cethegis 50
Continget dabiturque licentia sumpta pudenter,
Et nova fictaque nuper habebunt verba fidem, si
Graeco fonte cadant parce detorta. Quid autem
Caecilio Plautoque dabit Romanus, ademtum
Virgilio Varioque? Ego cur, acquirere pauca 55
Si possum, invideor, cum lingua Catonis et Enni
Sermonem patrium ditaverit et nova rerum
Nomina protulerit? Licuit, semperque licebit,
Signatum praesente nota producere nomen.
Ut silvae foliis pronos mutantur in annos, 60
Prima cadunt; ita verborum vetus interit aetas,
Et juvenum ritu florent modo nata vigentque.

Debemur morti nos nostraque : sive receptus
Terra Neptunus classes aquilonibus arcet,
Regis opus, sterilisque diu palus aptaque remis 65
Vicinas urbes alit et grave sentit aratrum,
Seu cursum mutavit iniquum frugibus amnis,
Doctus iter melius, mortalia facta peribunt :
Nedum sermonum stet honos et gratia vivax.
Multa renascentur quae jam cecidere, cadentque 70
Quae nunc sunt in honore vocabula, si volet usus,
Quem penes arbitrium est et jus et norma loquendi.
  Res gestae regumque ducumque et tristia bella
Quo scribi possent numero, monstravit Homerus.
Versibus impariter junctis querimonia primum, 75
Post etiam inclusa est voti sententia compos ;
Quis tamen exiguos elegos emiserit auctor,
Grammatici certant et adhuc sub judice lis est.
Archilochum proprio rabies armavit iambo :
Hunc socci cepere pedem grandesque cothurni, 80
Alternis aptum sermonibus et populares
Vincentem strepitus et natum rebus agendis.
Musa dedit fidibus divos puerosque deorum,
Et pugilem victorem et equum certamine primum,
Et juvenum curas et libera vina referre. 85
Descriptas servare vices operumque colores,
Cur ego, si nequeo ignoroque, poëta salutor ?
Cur nescire, pudens prave, quam discere malo ?
Versibus exponi tragicis res comica non vult ;
Indignatur item privatis ac prope socco 90
Dignis carminibus narrari coena Thyestae.
Singula quaeque locum teneant sortita decenter.
Interdum tamen et vocem comoedia tollit,
Iratusque Chremes tumido delitigat ore ;
Et tragicus plerumque dolet sermone pedestri 95
Telephus et Peleus, cum pauper et exsul uterque
Projicit ampullas et sesquipedalia verba,
Si curat cor spectantis tetigisse querela.
Non satis est pulchra esse poëmata ; dulcia sunto,
Et, quocumque volent, animum auditoris agunto. 100
Ut ridentibus arrident, ita flentibus adsunt
Humani vultus : si vis me flere, dolendum est

Primum ipsi tibi; tunc tua me infortunia laedent,
Telephe vel Peleu: male si mandata loqueris,
Aut dormitabo aut ridebo. Tristia maestum
Vultum verba decent, iratum plena minarum,
Ludentem lasciva, severum seria dictu.
Format enim natura prius nos intus ad omnem
Fortunarum habitum, juvat aut impellit ad iram,
Aut ad humum maerore gravi deducit et angit;
Post effert animi motus interprete lingua.
Si dicentis erunt fortunis absona dicta,
Romani tollent equites peditesque cachinnum.
Intererit multum, Divusne loquatur an heros,
Maturusne senex an adhuc florente juventa
Fervidus, et matrona potens an sedula nutrix,
Mercatorne vagus cultorne virentis agelli,
Colchus an Assyrius, Thebis nutritus an Argis.
Aut famam sequere, aut sibi convenientia finge.
Scriptor honoratum si forte reponis Achillem,
Impiger, iracundus, inexorabilis, acer
Jura neget sibi nata, nihil non arroget armis.
Sit Medea ferox invictaque, flebilis Ino,
Perfidus Ixion, Io vaga, tristis Orestes.
Si quid inexpertum scenae committis, et audes 125
Personam formare novam; servetur ad imum,
Qualis ab incepto processerit, et sibi constet.
Difficile est proprie communia dicere; tuque
Rectius Iliacum carmen deducis in actus,
Quam si proferres ignota indictaque primus. 130
Publica materies privati juris erit, si
Non circa vilem patulumque moraberis orbem,
Nec verbum verbo curabis reddere fidus
Interpres, nec desilies imitator in artum,
Unde pedem proferre pudor vetet aut operis lex. 135
Nec sic incipies, ut scriptor cyclicus olim:
"Fortunam Priami cantabo et nobile bellum."
Quid dignum tanto feret hic promissor hiatu?
Parturiunt montes, nascetur ridiculus mus.
Quanto rectius hic, qui nil molitur inepte: 140
"Dic mihi, Musa, virum, captae post tempora Trojae
Qui mores hominum multorum vidit et urbes."

Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdin; 145
Nec reditum Diomedis ab interitu Meleagri,
Nec gemino bellum Trojanum orditur ab ovo;
Semper ad eventum festinat et in medias res
Non secus ac notas auditorem rapit, et quae
Desperat tractata nitescere posse, relinquit, 150
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet imum.
Tu, quid ego et populus mecum desideret, audi.
Si plausoris eges aulaea manentis et usque
Sessuri, donec cantor Vos plaudite dicat; 155
Aetatis cujusque notandi sunt tibi mores,
Mobilibusque decor naturis dandus et annis.
Reddere qui voces jam scit puer et pede certo
Signat humum, gestit paribus colludere, et iram
Colligit ac ponit temere, et mutatur in horas. 160
Imberbis juvenis tandem custode remoto
Gaudet equis canibusque et aprici gramine campi,
Cereus in vitium flecti, monitoribus asper,
Utilium tardus provisor, prodigus aeris,
Sublimis cupidusque et amata relinquere pernix. 165
Conversis studiis aetas animusque virilis
Quaerit opes et amicitias, inservit honori,
Commisisse cavet quod mox mutare laboret.
Multa senem circumveniunt incommoda, vel quod
Quaerit et inventis miser abstinet ac timet uti, 170
Vel quod res omnes timide gelideque ministrat,
Dilator, spe longus, iners, avidusque futuri,
Difficilis, querulus, laudator temporis acti
Se puero, castigator censorque minorum.
Multa ferunt anni venientes commoda secum, 175
Multa recedentes adimunt. Ne forte seniles
Mandentur juveni partes pueroque viriles,
Semper in adjunctis aevoque morabimur aptis.
Aut agitur res in scenis, aut acta refertur.
Segnius irritant animos demissa per aurem, 180
Quam quae sunt oculis subjecta fidelibus et quae
Ipse sibi tradit spectator: non tamen intus

Digna geri promes in scenam, multaque tolles
Ex oculis, quae mox narret facundia praesens:
Ne pueros coram populo Medea trucidet,
Aut humana palam coquat exta nefarius Atreus,
Aut in avem Progne vertatur, Cadmus in anguem.
Quodcumque ostendis mihi sic, incredulus odi.
Neve minor neu sit quinto productior actu
Fabula, quae posci vult et spectata reponi;
Nec deus intersit, nisi dignus vindice nodus
Inciderit; nec quarta loqui persona laboret.
Actoris partes chorus officiumque virile
Defendat, neu quid medios intercinat actus,
Quod non proposito conducat et haereat apte.
Ille bonis faveatque et consilietur amice,
Et regat iratos et amet pacare tumentes;
Ille dapes laudet mensae brevis, ille salubrem
Justitiam legesque et apertis otia portis;
Ille tegat commissa, deosque precetur et oret,
Ut redeat miseris, abeat fortuna superbis.
Tibia non, ut nunc, orichalco vincta tubaeque
Aemula, sed tenuis simplexque foramine pauco
Adspirare et adesse choris erat utilis, atque
Nondum spissa nimis complere sedilia flatu; 205
Quo sane populus numerabilis, utpote parvus,
Et frugi castusque verecundusque coibat.
Postquam coepit agros extendere victor, et urbes
Latior amplecti murus, vinoque diurno
Placari genius festis impune diebus; 210
Accessit numerisque modisque licentia major.
Indoctus quid enim saperet liberque laborum
Rusticus urbano confusus, turpis honesto?
Sic priscae motumque et luxuriem addidit arti
Tibicen, traxitque vagus per pulpita vestem; 215
Sic etiam fidibus voces crevere severis,
Et tulit eloquium insolitum facundia praeceps,
Utiliumque sagax rerum et divina futuri
Sortilegis non discrepuit sententia Delphis.
Carmine qui tragico vilem certavit ob hircum, 220
Mox etiam agrestes Satyros nudavit et asper
Incolumi gravitate jocum tentavit eo, quod

Illecebris erat et grata novitate morandus
Spectator functusque sacris et potus et exlex.
Verum ita risores, ita commendare dicaces 225
Conveniet Satyros, ita vertere seria ludo,
Ne, quicumque deus, quicumque adhibebitur heros,
Regali conspectus in auro nuper et ostro,
Migret in obscuras humili sermone tabernas,
Aut, dum vitat humum, nubes et inania captet. 230
Effutire leves indigna tragoedia versus,
Ut festis matrona moveri jussa diebus,
Intererit Satyris paullum pudibunda protervis.
Non ego inornata et dominantia nomina solum
Verbaque, Pisones, Satyrorum scriptor amabo, 235
Nec sic enitar tragico differre colori,
Ut nihil intersit, Davusne loquatur et audax
Pythias, emuncto lucrata Simone talentum,
An custos famulusque dei Silenus alumni.
Ex noto fictum carmen sequar, ut sibi quivis 240
Speret idem, sudet multum frustraque laboret
Ausus idem: tantum series juncturaque pollet,
Tantum de medio sumptis accedit honoris.
Silvis deducti caveant me judice Fauni,
Ne, velut innati triviis ac paene forenses, 245
Aut nimium teneris juvenentur versibus unquam,
Aut immunda crepent ignominiosaque dicta:
Offenduntur enim, quibus est equus et pater et res,
Nec, si quid fricti ciceris probat et nucis emtor,
Aequis accipiunt animis donantve corona. 250
  Syllaba longa brevi subjecta vocatur iambus,
Pes citus; unde etiam trimetris accrescere jussit
Nomen iambeis, cum senos redderet ictus
Primus ad extremum similis sibi. Non ita pridem,
Tardior ut paulo graviorque veniret ad aures, 255
Spondeos stabiles in jura paterna recepit
Commodus et patiens, non ut de sede secunda
Cederet aut quarta socialiter. Hic et in Atti
Nobilibus trimetris apparet rarus, et Enni
In scenam missos cum magno pondere versus 260
Aut operae celeris nimium curaque carentis,
Aut ignoratae premit artis crimine turpi.

Non quivis videt immodulata poëmata judex,
Et data Romanis venia est indigna poëtis.
Idcircone vager scribamque licenter? An omnes 265
Visuros peccata putem mea tutus et intra
Spem veniae cautus? Vitavi denique culpam,
Non laudem merui. Vos exemplaria Graeca
Nocturna versate manu, versate diurna.
At vestri proavi Plautinos et numeros et 270
Laudavere sales, nimium patienter utrumque,
Ne dicam stulte, mirati; si modo ego et vos
Scimus inurbanum lepido seponere dicto,
Legitimumque sonum digitis callemus et aure.
Ignotum tragicae genus invenisse Camenae 275
Dicitur et plaustris vexisse poëmata Thespis,
Quae canerent agerentque peruncti faecibus ora.
Post hunc personae pallaeque repertor honestae
Aeschylus et modicis instravit pulpita tignis,
Et docuit magnumque loqui nitique cothurno. 280
Successit vetus his comoedia non sine multa
Laude, sed in vitium libertas excidit et vim
Dignam lege regi: lex est accepta, chorusque
Turpiter obticuit sublato jure nocendi.
Nil intentatum nostri liquere poëtae; 285
Nec minimum meruere decus, vestigia Graeca
Ausi deserere et celebrare domestica facta,
Vel qui praetextas vel qui docuere togatas.
Nec virtute foret clarisve potentius armis,
Quam lingua, Latium, si non offenderet unum- 290
Quemque poëtarum limae labor et mora. Vos, o
Pompilius sanguis, carmen reprehendite, quod non
Multa dies et multa litura coërcuit, atque
Perfectum decies non castigavit ad unguem.
Ingenium misera quia fortunatius arte 295
Credit et excludit sanos Helicone poëtas
Democritus, bona pars non ungues ponere curat,
Non barbam, secreta petit loca, balnea vitat.
Nanciscetur enim pretium nomenque poëtae,
Si tribus Anticyris caput insanabile nunquam 300
Tonsori Licino commiserit. O ego laevus,
Qui purgor bilem sub verni temporis horam!

Non alius faceret meliora poëmata; verum
Nil tanti est. Ergo fungar vice cotis, acutum
Reddere quae ferrum valet exsors ipsa secandi; 305
Munus et officium, nil scribens ipse, docebo,
Unde parentur opes, quid alat formetque poëtam,
Quid deceat, quid non, quo virtus, quo ferat error.
Scribendi recte sapere est et principium et fons:
Rem tibi Socraticae poterunt ostendere chartae, 310
Verbaque provisam rem non invita sequentur.
Qui didicit, patriae quid debeat, et quid amicis,
Quo sit amore parens, quo frater amandus et hospes,
Quod sit conscripti, quod judicis officium, quae
Partes in bellum missi ducis; ille profecto 315
Reddere personae scit convenientia cuique.
Respicere exemplar vitae morumque jubebo
Doctum imitatorem, et vivas hinc ducere voces.
Interdum speciosa locis morataque recte
Fabula, nullius veneris, sine pondere et arte, 320
Valdius oblectat populum meliusque moratur,
Quam versus inopes rerum nugaeque canorae.
Graiis ingenium, Graiis dedit ore rotundo
Musa loqui, praeter laudem nullius avaris.
Romani pueri longis rationibus assem 325
Discunt in partes centum diducere. Dicat
Filius Albini: si de quincunce remota est
Uncia, quid superat? Poteras dixisse. Triens. Eu!
Rem poteris servare tuam. Redit uncia, quid fit?
Semis. At haec animos aerugo et cura peculi 330
Cum semel imbuerit, speramus carmina fingi
Posse linenda cedro et levi servanda cupresso?
Aut prodesse volunt, aut delectare poëtae,
Aut simul et jucunda et idonea dicere vitae.
Quicquid praecipies, esto brevis, ut cito dicta 335
Percipiant animi dociles teneantque fideles:
Omne supervacuum pleno de pectore manat.
Ficta voluptatis causa sint proxima veris,
Nec quodcumque volet, poscat sibi fabula credi,
Neu pransae Lamiae vivum puerum extrahat alvo. 340
Centuriae seniorum agitant expertia frugis,
Celsi praetereunt austera poëmata Rhamnes:

Omne tulit punctum, qui miscuit utile dulci,
Lectorem delectando pariterque monendo.
Hic meret aera liber Sosiis, hic et mare transit,
Et longum noto scriptori prorogat aevum.
Sunt delicta tamen, quibus ignovisse velimus:
Nam neque chorda sonum reddit quem vult manus et mens,
Poscentique gravem persaepe remittit acutum;
Nec semper feriet, quodcumque minabitur, arcus.
Verum ubi plura nitent in carmine, non ego paucis
Offendar maculis, quas aut incuria fudit
Aut humana parum cavit natura. Quid ergo est?
Ut scriptor si peccat idem librarius usque,
Quamvis est monitus, venia caret; ut citharoedus
Ridetur, chorda qui semper oberrat eadem:
Sic mihi, qui multum cessat, fit Choerilus ille,
Quem bis terve bonum cum risu miror, et idem
Indignor quandoque bonus dormitat Homerus.
Verum operi longo fas est obrepere somnum.
Ut pictura, poësis: erit quae, si propius stes,
Te capiat magis, et quaedam, si longius abstes:
Haec amat obscurum; volet haec sub luce videri,
Judicis argutum quae non formidat acumen;
Haec placuit semel, haec decies repetita placebit. 365
O major juvenum, quamvis et voce paterna
Fingeris ad rectum et per te sapis, hoc tibi dictum
Tolle memor: certis medium et tolerabile rebus
Recte concedi — consultus juris et actor
Caussarum mediocris abest virtute diserti 370
Messalae, nec scit quantum Cascellius Aulus,
Sed tamen in pretio est; — mediocribus esse poëtis
Non homines, non di, non concessere columnae.
Ut gratas inter mensas symphonia discors
Et crassum unguentum et Sardo cum melle papaver 375
Offendunt, poterat duci quia coena sine istis;
Sic animis natum inventumque poëma juvandis,
Si paullum summo decessit, vergit ad imum.
Ludere qui nescit, campestribus abstinet armis,
Indoctusque pilae discive trochive quiescit, 380
Ne spissae risum tollant impune coronae:
Qui nescit, versus tamen audet fingere. Quidni?

Liber et ingenuus, praesertim census equestrem
Summam nummorum, vitioque remotus ab omni.
Tu nihil invita dices faciesve Minerva; 385
Id tibi judicium est, ea mens; si quid tamen olim
Scripseris, in Maeci descendat judicis aures
Et patris et nostras, nonumque prematur in annum:
Membranis intus positis delere licebit,
Quod non edideris; nescit vox missa reverti. 390
Silvestres homines sacer interpresque deorum
Caedibus et victu foedo deterruit Orpheus,
Dictus ob hoc lenire tigres rabidosque leones.
Dictus et Amphion, Thebanae conditor arcis,
Saxa movere sono testudinis et prece blanda 395
Ducere, quo vellet. Fuit haec sapientia quondam,
Publica privatis secernere, sacra profanis,
Concubitu probibere vago, dare jura maritis,
Oppida moliri, leges incidere ligno:
Sic honor et nomen divinis vatibus atque 400
Carminibus venit. Post hos insignis Homerus,
Tyrtaeusque mares animos in Martia bella
Versibus exacuit; dictae per carmina sortes,
Et vitae monstrata via est, et gratia regum
Pieriis tentata modis, ludusque repertus, 405
Et longorum operum finis: ne forte pudori
Sit tibi Musa lyra sollers et cantor Apollo!
Natura fieret laudabile carmen, an arte,
Quaesitum est; ego nec studium sine divite vena,
Nec rude quid possit video ingenium: alterius sic 410
Altera poscit opem res et conjurat amice.
Qui studet optatam cursu contingere metam,
Multa tulit fecitque puer, sudavit et alsit,
Abstinuit venere et vino; qui Pythia cantat
Tibicen, didicit prius extimuitque magistrum. 415
Nec satis est dixisse: Ego mira poëmata pango;
Occupet extremum scabies; mihi turpe relinqui est,
Et, quod non didici, sane nescire fateri.
Ut praeco, ad merces turbam qui cogit emendas,
Assentatores jubet ad lucrum ire poëta 420
Dives agris, dives positis in fenore nummis.
Si vero est, unctum qui recte ponere possit,

Et spondere levi pro paupere, et eripere atris
Litibus implicitum; mirabor, si sciet inter-
Noscere mendacem verumque beatus amicum. 425
Tu seu donaris seu quid donare voles cui,
Nolito ad versus tibi factos ducere plenum
Laetitiae: clamabit enim Pulchre! Bene! Recte!
Pallescet super his, etiam stillabit amicis
Ex oculis rorem, saliet, tundet pede terram. 430
Ut, qui conducti plorant in funere, dicunt
Et faciunt prope plura dolentibus ex animo; sic
Derisor vero plus laudatore movetur.
Reges dicuntur multis urgere culullis
Et torquere mero, quem perspexisse laborant, 435
An sit amicitia dignus: si carmina condes,
Nunquam te fallant animi sub vulpe latentes.
Quintilio si quid recitares, Corrige, sodes,
Hoc aiebat et hoc. Melius te posse negares,
Bis terque expertum frustra, delere jubebat 440
Et male tornatos incudi reddere versus.
Si defendere delictum quam vertere malles,
Nullum ultra verbum aut operam insumebat inanem,
Quin sine rivali teque et tua solus amares.
Vir bonus et prudens versus reprehendet inertes, 445
Culpabit duros, incomtis allinet atrum
Transverso calamo signum, ambitiosa recidet
Ornamenta, parum claris lucem dare coget,
Arguet ambigue dictum, mutanda notabit,
Fiet Aristarchus, nec dicet, Cur ego amicum 450
Offendam in nugis? Hae nugae seria ducent
In mala derisum semel exceptumque sinistre.
Ut mala quem scabies aut morbus regius urget,
Aut fanaticus error et iracunda Diana,
Vesanum tetigisse timent fugiuntque poëtam, 455
Qui sapiunt; agitant pueri incautique sequuntur.
Hic, dum sublimis versus ructatur et errat,
Si veluti merulis intentus decidit auceps
In puteum foveamve; licet, Succurrite, longum
Clamet, Io cives! non sit qui tollere curet. 460
Si curet quis opem ferre et demittere funem,
Qui scis, an prudens huc se projecerit, atque

Servari nolit? Dicam, Siculique poëtae
Narrabo interitum: deus immortalis haberi
Dum cupit Empedocles, ardentem frigidus Aetnam 465
Insiluit. Sit jus liceatque perire poëtis:
Invitum qui servat, idem facit occidenti.
Nec semel hoc fecit, nec, si retractus erit, jam
Fiet homo et ponet famosae mortis amorem.
Nec satis apparet, cur versus factitet, utrum 470
Minxerit in patrios cineres, an triste bidental
Moverit incestus: certe furit, ac velut ursus
Objectos caveae valuit si frangere clathros,
Indoctum doctumque fugat recitator acerbus;
Quem vero arripuit, tenet occiditque legendo, 475
Non missura cutem, nisi plena cruoris, hirudo.

NOTES.

LIFE OF HORACE.

QUINTUS HORATIUS FLACCUS was born at Venusia, a
A. U. C. 689. town on the borders of Apulia. His father was a freedman; according to some accounts a collector of taxes, according to others a dealer in salted provisions; but certainly a man who considered literary merit to be at least an equivalent for noble birth, and who was therefore careful to give to his child the liberal education of a knight's or a senator's son. The young Horace, after passing the first nine or
A. U. C. 698. ten years of his life at Venusia, was sent to Rome, in order that he might enjoy the greater advantages which the metropolis afforded. From Rome he proceeded to Athens, which
A. U. C. 705. was then considered the university of the civilized world, and there pursued his studies until they were interrupted by the
A. U. C. 710. civil war which broke out upon the death of Julius Cæsar. Brutus proceeded to Macedonia, and was there joined by several young Romans from Athens. Horace was among this number, and received the rank of military tribune and the command of a legion. It is difficult to conjecture for what reasons this important office was committed to a raw lad, without fortune or influence, of a feeble frame and delicate health, and totally destitute of military knowledge or experience. His career as a soldier was brief and inglorious, and he returned to
A. U. C. 711. Rome to find his paternal property confiscated, and himself utterly destitute. He contrived, however, to purchase the office of scribe, the profits of which supplied him with a scanty subsistence.

Poverty, Horace himself informs us, first drove him to poetry. His compositions soon attracted the attention of Varus and Virgil, and through their friendly offices he obtained an introduction to Mæcenas, the friend and adviser of Augustus, but still more celebrated as the enlightened patron of literary men. Mæcenas soon admitted the poet to the most intimate friendship, and, by the gift of a small farm in the Sabine territory, relieved him from all apprehension of personal want. His life was henceforth an easy and pleasant one; his chief cares being the delicate state of his health, and the difficulty which he experienced in reconciling his own love of ease and retirement with the claims which his friends, and especially Mæcenas, made upon his time. He died in the year U. C. 746, the same year which saw the death of Mæcenas. Thus the poet's own desire, that he might not survive his patron (Od. II. 17), was in a striking manner fulfilled.

As a lyric poet Horace does not rank very high; his Odes are too constrained and artificial, and exhibit too little of real feeling or passion. But as the "poet of society," in his Satires, and especially in his Epistles, which are the most finished of his works, Horace stands without a rival. He portrays the

manners of Rome, the forms of statesmanship which found favor under Augustus, the sentiments developed by a period of political transition ending in tranquil acquiescence, — in fact the Roman mind as it existed under Augustus, — with a fidelity which has never, perhaps, been equalled. Mr. Milman has truly and eloquently explained the value of the works of Horace, as well as the great popularity which they have in all ages enjoyed: —

"He was, after all, in most respects, a true Roman poet. His idiom, in the first place, was more vernacular; in all the better parts of his poetry he departed less from common language; they were *sermoni propiora*. In the lyric poems we may sometimes detect the forms of Greek expression; he has imitated the turn of language, as well as the cast of thought and mechanism of verse. The Satires and Epistles have throughout the vigor and raciness of originality; they speak, no doubt, the language of the better orders of Rome, in all their strength and point. But these works are not merely Roman in their idiomatic expression; they are so throughout. The masculine and practical common sense, the natural but not undignified urbanity, the stronger if not sounder moral tone, the greater solidity, in short, of the whole style of thought and observation, compensate for the more lively imagination, the greater quickness and fluency, and more easy elegance of the Greek. Of the later Grecian comedy, for which the poetry of Horace was the substitute, we have less than of almost any other part of their literature; yet if we compare the fragments which we possess, we shall perceive the difference, — on the one side, the grace and lightness of touch, the exquisite and unstudied harmony, the translucent perspicuity, the truth, and the simplicity; on the other, the ruder but more vigorous shrewdness, the more condensed and emphatic justness of observation, the serious thought, which is always at the bottom of the playful expression. Horace is addressing men accustomed to deal with men, — men formed in the vigorous school of public life; and though now reposing, perhaps, from those more solid and important cares, maintaining that practical energy of character by which they had forced their way to eminence. That sterner practical genius of the Roman people survived the free institutions of Rome; the Romans seemed, as it were, in their idlest moods, to condescend to amusement, not to consider it, like the Greek, one of the common necessities, the ordinary occupations, of life. Horace, therefore, has been, and ever will be, the familiar companion, the delight, not of the mere elegant scholar alone, or the imaginative reader, but, we had almost written, the manual of the statesman, and the study of the moral philosopher. Of Rome, or of the Roman mind, no one can know anything who is not profoundly versed in Horace; and whoever really understands Horace will have a more perfect and accurate knowledge of the Roman manners and Roman mind than the most diligent and laborious investigator of the Roman antiquities."

NOTES.

ODES.—BOOK I.

ODE I.

HORACE, in this Ode, dedicates to Maecenas the first three books of his Odes, and tells him that, as different individuals take delight in different objects of pursuit, his sole aim is to excel in lyric poetry, and that he shall be supremely happy if the productions of his Muse commend themselves to the elegant taste of his patron.

1. *Maecenas;* C. Cilnius Maecenas, the generous patron of Horace, Virgil, and other literary men, was born about the year U. C. 685, and died shortly before the death of Horace, A. U. C. 746.—*atavis regibus;* the family of the Cilnii, to which Maecenas belonged, were in former times Lucumones, or princes of Etruria. The ascending steps of a family pedigree are *pater*, *avus*, *proavus*, *abavus*, *atavus*, *tritavus*. *Atavus* is used as an adjective by prose-writers as well as poets.

2. *praesidium*, "patron"; literally "defence" in danger and adversity.—*decus*, "my glory"; i. e. in whose patronage I glory.

3, 4. *Sunt quos juvat;* this construction is used by the most accurate writers when speaking of a thing which is certain; in other places, when speaking ὑποθετικῶς, Horace employs the subjunctive, as Ep. I. 1. 77, 78: *Sunt qui venentur.*—*curriculo*, for *curru;* it is used in this sense by Cicero, Tacitus, and other writers.—*pulverem Olympicum;* the Olympic games were still celebrated in the time of Augustus; but Horace puts the Olympian for any games.—*Collegisse;* some commentators endeavour to explain the use of the perfect by saying that it is the recollection of the action, after its completion, which really afforded the pleasure; but it is shown by Reisig, *Lat. Gr.* 290, that the Latin poets often use the perf. infin. where the present is inadmissible on account of the metre.—*metaque*, for *et quos meta;* the circus of the Romans, in which the chariot-races took place, was long, and in the centre of the area was a low wall running lengthwise down the course, which was termed *spina*. At each extremity of the *spina* were placed upon a base three wooden cylinders, of a conical shape, which were called *metae*, "goals." It is evident that each charioteer would endeavour to drive as near as possible to these *metae*, and that in doing so considerable skill would be required to avoid touching them.

5. *palma;* the victor at the Olympian games received, in addition to the olive-crown, a branch of a palm-tree, which he carried in his hand.

6. *Terrarum dominos* does not refer to the victors, as some commentators would have it do, but is put in apposition to *Deos*.

7. *Hunc*, scil. *juvat;* i. e. the ambitious man.—*mobilium*, "fickle"; compare Ep. I. 19. 37: *ventosae plebis*.

8. *terqueminis honoribus*, "triple honors"; alluding to the three principal offices, the edileship, the prætorship, and the consulship. *Honoribus* is not the dative for *ad honores*, but the ablative; compare Sal. Jug. 49: *ut quamque pecunia aut honore extulerat.*

9. *Illum*, scil. *juvat;* i. e. the avaricious man.

10. *Libycis areis*, "from Libyan threshing-floors"; Libya, with Egypt and Sicily, supplied Rome almost entirely with grain.

11. *sarculo*, "with a hoe"; *findere* seems here to apply to breaking up the clods of earth; it is more commonly applied to the operation of the plough.

12. *Attalicis conditionibus*, "the wealth of Attalus"; the Attali, the third of whom made the Roman people his heir, were kings of Pergamum, and reputed the richest in the world.

13. *dimoveas;* critics are divided between *demoveas* and *dimoveas;* we have followed Orelli, who shows that *demovere* is to move out of a position, and *dimovere* to move from one position into another.—*trabs Cypria;* put for any merchant-ship; the same remark applies to *Myrtoum*, *Icarus*, and *Africum*.

14. *pavidus nauta;* by *nauta* is not meant what we call a sailor, but the same as *mercator*, v. 16, i. e. a merchant, ἔμπορος, who sailed from port to port, buying his goods in one, and disposing of them in another.

16, 17. Join *Laudat oppidi sui otium et rura.*—*rura*, "the country around" his native town.

18. *indocilis pati;* the Greek διδακτος φέρειν.—*paupertem*, "moderate circumstances"; *inopia* and *egestas* express actual want.

19. *Massici*, "Massic wine," from the Massic mountains, in Campania.

20. *solido de die;* that part of the day which was devoted to business was called *dies solidus;* compare Juvenal, 11. 205.—*demere*, "to take"; i. e. either for the purpose of drinking or of repose.

21. *viridi;* this epithet is peculiarly applicable to the arbutus or strawberry-tree, on account of its bright green foliage. Compare Virg. Ecl. VII. 46.

22. *lene*, "gently murmuring."

23. *lituo tubae;* the *lituus* was a kind of trumpet of Etruscan origin; it was slightly curved at the extremity, and was peculiar to cavalry; the *tuba* was straight, and belonged to infantry.

25. *Manet*, "passes the night."—*sub Jove*, "beneath the open sky."

28. *rupit*, "has broken through," and thus escaped.—*teretes*, "fine", made of well-twisted cord.

29. *doctarum;* the epithet *doctus* is applied to one who is skilful in his art. —*hederae;* the ivy was sacred to Bacchus, and crowns of it were worn by poets; compare Virg. Ecl. VII. 25: *Pastores, hedera crescentem ornate poëtam.* —*praemia*, "distinctions."

32–34. *si neque tibias*, &c.; i. e. if the Muses favor me, and grant me the faculty of composing beautiful verses.

36. *Sublimi*, "raised aloft."

ODE II.

This Ode was composed at the commencement of the year U. C. 725, before the three successive triumphs celebrated by Caesar Octavianus. The scholiast tells us that several storms of hail and snow, and an inundation of the Tiber, which occurred at that period, were attributed to the displeasure of the gods on account of the murder of Julius Caesar. The poet represents Mercury as about, in the person of Augustus, to avenge the death of Caesar.

1. *nivis;* we must remember that in the neighbourhood of Rome snow is a very rare occurrence, and even now looked upon as a prodigy by the common people.

2. *Pater;* the common appellation of Jupiter: *Divum pater atque hominum rex.* — *rubente,* "red"; from the reflection of the thunderbolt which he wielded.

3. *jaculatus arces; jaculari* is very rarely found with an accusative of the object at which the weapon is thrown. Compare, however, Od. III. 12. 11: *jaculari cervos;* and Ovid, Am. III. 3. 11: *Jupiter ipse suos lucos jaculatur.*

5. *gentes,* "the nations" subject to the Romans.

6. *Pyrrhae;* Pyrrha, the wife of Deucalion. The flood of Deucalion is here alluded to. — *nova monstra*; i. e. prodigies before unseen.

7. *Proteus;* he was said to keep the flocks of Neptune, seals, &c. Compare Virg. Georg. IV. 395.

10. *columbis;* in some editions this word is changed into *palumbis,* on the ground that only wood-pigeons make their nests in trees; but *columbae* is the whole *genus,* of which *palumbes* is one species.

11. *superjecto,* i. e. spread over the whole surface of the country.

13. *flavum;* the Tiber well deserves this epithet, on account of the yellow, muddy sand which it always carries with it.

13, 14. *retortis litore Etrusco;* it was and still is the opinion of the Romans, that inundations of the Tiber are caused by the waters being driven back by the force of the waves of the Tuscan Sea.

15. *moninenta regis;* the palace of Numa Pompilius, which is frequently called simply *regia;* it was so closely joined to the temple of Vesta, as to form only one building.

17. *Iliae;* Rhea Silvia, here represented as the wife of the Tiber, by other writers as that of the Anio. — *nimium querenti* must be joined together: "complaining excessively" of the murder of Caesar and the civil wars.

18. *vagus;* leaving his usual course.

19, 20. *uxorius,* "too obsequious to his spouse."

22. *graves Persae;* Horace means the Parthians; their resistance to the arms of the empire was very galling to the Romans.

25. *vocet,* "call on" for succor.

26. *fatigent,* "address with assiduous entreaty."

28. *Carmina,* "hymns," regular forms of prayer.

29. *partes,* "the office." — *scelus* is especially applied to civil war; compare Virg. Ecl. IV. 13: *sceleris vestigia nostri.*

31. *Nube amictus;* i. e. that he may not be discerned by mortals, while he is among them.

32. *Augur,* "deliverer of oracles."

33. *Erycina;* a name of Venus derived from Mount Eryx in Sicily, where she had a celebrated temple.

34. *circum volat;* written as two words, on account of the cæsura.

36. *Respicis,* "you have regard for."

37. *ludo,* scil. *bellico.*

38. *leves,* "polished."

39. *Mauri;* in some editions this, which is the reading of the MSS., is changed into *Marsi,* on the ground that the Mauri were always cavalry, while the Marsi were an Italian nation who fought on foot. The passage is difficult of explanation if the reading *Mauri,* which is the only reading of the MSS., be retained. *Marsi* is a conjectural emendation. — *cruentum,* "blood-stained."

41. *juvenem;* he was, however, about forty years of age.

42. *Ales;* we must figure to ourselves Mercury with wings on his heels, &c.

43. *Filius;* the nominative for the vocative.

46. *populo Quirini;* an imitation of the common formula, *populus Romanus Quiritium.*

47. *iniquum*, for *iratum*.
48. *Ocior*, scil. *aequo*.
49. *Hic magnos potius triumphos*, scil. *agas*.
50. *pater atque princeps;* the title *pater patriae* was formally granted to Augustus at a later period, A. U. C. 752; that of *princeps* as early as A. U. C. 726.
51. *Medos;* the Parthians, whose force consisted entirely of cavalry.

ODE III.

In the year U. C. 735, Virgil undertook a voyage to Greece, and Horace in this Ode addresses the ship in which his friend is about to embark, and gives utterance to his wishes that she may make a safe voyage. Virgil died in the same year, shortly after his return to Italy.

1. *diva potens Cypri*, "the goddess who reigns over Cyprus"; i. e. Venus. Compare Od. I. 6. 10: *lyrae Musa potens*. Venus is here invoked in her character of Πανία, Λιμενία, and Εὔπλοια.

2. *fratres Helenae;* Castor and Pollux. After a storm, a phosphorescent light frequently plays about the masts of vessels. This was thought by the ancients to indicate the presence of Castor and Pollux, and it is singular that the modern Italian sailors call it *il fuoco di' Sant' Elmo*, which is a corruption of the word *Helena*.

3. *Ventorum pater;* Aeolus.

4. *Iapyga;* this wind which takes its name from Iapygia (Apulia) is the most favorable for ships sailing from Brundisium to Attica.

5–7. A person to whom anything is intrusted (*creditum*) may be said to owe it (*debes*), and, if honest, restores it (*reddas*) in due time. Some editions connect *Debes Virgilium finibus Atticis;* but the cæsura requires the pause to be after *Virgilium*.

9. *robur*, "hardness."—*aes triplex;* a breastplate made of triple plates of brass.

12. *praecipitem*, "squally."

13. *Aquilonibus;* words signifying to contend or strive against are often construed with the dative by the poets.

14. *tristes;* because thought to occasion storms.

15, 16. *arbiter major*, "a more powerful ruler."—*tollere seu ponere;* the winds were supposed to calm the waves, as well as to raise them. Compare Virg. Aen. III. 68, and V. 763.

17. *Quem gradum*, "what approach"; i. e. "what kind of approach."

18. *siccis oculis;* in the same sense we find, Aeschyl. Sept. c. Theb. 698: ξηροῖς ἀκλαύστοις ὄμμασι. Bentley has altered it on mere conjecture into *rectis*.

20. *Infames*, "ill-famed," δυσωνύμους, on account of the number of wrecks which they caused.—*Acroceraunia;* a promontory of Epirus, now *Il Monte della Chimera*.

22. *dissociabili* is active in its signification, "forbidding intercourse."

23. *impiae;* "impious," because they act against the will of the gods in crossing the sea.

25. *Audax omnia perpeti;* a Greek construction; as, δεινὸν πάντα τλῆναι.

27. *Audax;* the repetition of this word is very expressive; this appears not to have been noticed by the critics who have substituted *atrox* for *audax*.—*Iapeti genus;* Prometheus.

30. *Subductum*, "surreptitiously brought down."

32, 33. Construe: *tardaque necessitas semoti prius leti corripuit gradum;* the effect of death hastening its pace would of course be to shorten life.

34. *Expertus*, scil. *est.*

36. *Perrupit Acheronta;* namely, when he went down to fetch Cerberus.—*Herculeus labor;* i. e. Hercules, who performed every labor required of him. The last syllable of *perrupit* is long, because it is in the arsis.

40. *ponere fulmina;* Livy, in precisely the same sense, frequently uses the expression *ponere arma*, for *deponere.*

ODE IV.

Horace takes advantage of the return of spring to remind his friend L. Sestius (who was consul A. U. C. 731) of the rapidity with which time flies, and to urge him to make the best use of the passing hour.

1. *veris;* the spring was thought to commence about the tenth of February.

2. *Trahunt;* in order to avoid the iambus in the first foot, some editions read *ducunt;* but the MSS. all have *trahunt.*—*machinae;* the ships were always drawn up on the shore during the winter, and in spring were dragged down to the water on rollers.

5. *imminente*, "shining down" upon them.

6. *decentes*, ἁβραὶ Χάριτες; "comely."

7. *graves*, "laborious."—*Cyclopum*; the Cyclopes were employed in forging the thunderbolts for Jupiter, and as these were principally needed in summer, the fact of their being thus employed is mentioned as one of the indications of the approaching return of that season.

8. *ardens*, "glowing."—*urit*, "kindles."

9. *nitidum*, "shining" with ointments.—*impedire*, "to bind."

11. *Fauno;* compare Ovid, Fast. 2. 193: *Idibus (Febr.) agrestis fumant altaria Fauni.*

12. *agna; immolare* is construed both with an accusative case and with an ablative.

13. *pulsat pede;* some commentators maintain that *pulsare* is here used in the sense of "to approach"; but there are other passages which show that the foot was commonly used by the ancients in knocking for admittance. Compare Callimach. Hymn. Apoll. 3: τὰ θύρετρα καλῷ ποδὶ Φοῖβος ἀράσσει.—*tabernas*, "cottages."

14. *regum turres;* the lofty buildings or "palaces of the rich."

15. *inchoare* means "to commence" something in such a manner that it cannot be completed.

16. *Jam*, "presently."—*premet* can hardly be translated into English by any single word which will express the meaning in connection with the different nominatives: *nox premet*, "night will overshadow thee"; *Manes (premet)* "the Manes will hover around thee"; *domus Plutonia (premet)*, "the house of Pluto will cover thee."—*fabulae Manes*, for *Manes fabulosi*, i. e. *inanes.*

17. *simul*, for *simul ac.*

18. *regna vini;* the Romans had adopted the Grecian custom of appointing a king of the banquet, who was generally chosen by casting lots with the dice.

20. *tepebunt;* this word expresses the bashful love of maidens; young men are said *calere.*

ODE V.

HORACE addresses Pyrrha, his former mistress, and asks upon what lover she now lavishes her blandishments, foretelling the sad fate which awaits him, and yet appearing to envy his lot.

1. *multa in rosa;* i. e. upon a couch of roses. — *gracilis*, "slender."

2. *urget*, "embraces."

3. *antro;* natural and artificial grottos have always been favorite places of resort in Italy.

5. *munditiis*, "natural grace." — *fidem*, scil. *quam tu fallis.*

6. *Mutatos deos;* i. e. the gods, whom he had thought favorable to his love-suit, become unpropitious. Horace carries on the metaphor, and in the remainder of the Ode speaks of the lover of Pyrrha as of a sailor embarked upon a voyage, where all is now bright and smiling, but in which he is doomed to be wrecked.

8. *Ēmirabitur*, "shall vehemently wonder at." This is the only passage where the word is used by a writer of the golden age. — *insolens*, "until then unused" to such a change.

9. *aurea;* golden, i. e. "in all your charms."

10. *vacuum*, "disengaged."

13. *Intentata nites!* i. e. like the sea, which, to those by whom its changeableness has not been experienced, appears, when calm, to be all smooth and shining.

13–16. Persons who had been shipwrecked were accustomed to hang up in some temple (*sacer paries*) of Neptune, or some other marine deity, the garments in which they had been saved, and a votive tablet or picture representing the event. Horace speaks of himself as having been wrecked in his suit.

15, 16. *potenti maris deo;* compare Od. I. 3. 1: *diva potens Cypri.*

ODE VI.

THIS Ode is dedicated to M. Vipsanius Agrippa, who subsequently married Julia, the daughter of Augustus, and was a distinguished military commander. It was probably written A. U. C. 725.

1. *Scriberis*, "thou *shalt be* celebrated." — *Varlo;* L. Varius, born about A. U. C. 672, was one of the best writers of his age, and an intimate friend of Maecenas, Virgil, and Horace, the latter of whom he reconciled to Maecenas after the defeat of the republican party. His tragedy of "Thyestes" was considered among the best in the Latin language.

2. *Maeonii;* i. e. Homeric. Homer is supposed to have been a native of Smyrna, in Lydia, the ancient name of which was Maeonia. — *Maeonii carminis alite*, "a swan (i. e. a poet) of Homeric (epic) verse."

3. *Quam rem cunque*, for *quamcunque rem*, by tmesis.

5. *gravem*, "destructive," namely to the Greeks.

6. *stomachum*, μῆνιν, "anger."

7. *duplicis*, "cunning," "double-faced."

8. *saevam Pelopis domum;* the cruel deeds committed by various members of the family of Pelops, as Pelops himself, Atreus, Aegisthus, Clytemnestra, and Orestes, furnish the subjects for many tragedies. Horace probably alludes to the "Thyestes" of Varius.

10. *lyrae Musa potens;* compare Od. I. 3. 1: *diva potens Cypri.*

12. *deterere;* a metaphor taken from money, which is diminished in value by use.

13. *tunica;* some critics object to this word, but Varro, L. L. 5. 24, also says *ferream tunicam*, for *loricam.*

15. *Merionen;* the charioteer of Idomeneus.

16. *superis parem;* alluding to the wounds inflicted upon Venus and Mars by the aid of Miverva. Compare Hom. Il. ε. 884: δαίμονι ἶσος.

17, 18. Construe: *proelia virginum in juvenes acrium, sectis (tamen) unguibus.*

19. *vacui sive quid urimur*, "whether free from love or burning with any passion."

ODE VII.

L. Munatius Plancus was Consul A. U. C. 712. He was at first a partisan of Julius Caesar, but after his death he joined the party of the republicans; then he espoused the cause of Octavianus, afterwards that of Antony, and finally returned to that of Octavianus. His frequent tergiversations caused him to be hated and suspected by all parties, but his talents were so great that he was honored with the censorship and was made prefect of the city. This Ode was composed about the year U. C. 722, at which time Plancus was on the point of retiring into Greece, and was suffering under disappointment and ennui. It is probable that it was written at the instigation of Augustus, who did not wish to see so distinguished a man go into voluntary exile.

1. *Laudabunt* = *laudent.* — *claram*, "distinguished," for its commerce, and for its schools of eloquence.

2. *bimaris*, διθάλασσος, between the Aegean Sea and the Ionian.

4. *Tempe;* a delightful valley between the mountains Ossa and Olympus; the river Peneus flows through it.

5. *intactae*, ἀθίκτου, virgin. — *urbem;* Athens. Some editions read *arces*, but *urbem*, which is found in many of the MSS., is better suited to the simple style of this Ode.

7. *Undique decerptam;* this line is somewhat obscure, and various alterations of the text have been suggested; but we have preserved the reading of the MSS., which may be thus explained. There are some, says the poet, who make Athens the subject of an endless song (*perpetuo*, with a little irony), and acquire glory by celebrating all the fables connected with her history. This latter clause of the sentence Horace expresses more poetically: "and place around their brows an olive-wreath made of branches gathered from every portion of her soil."

9. Argos bears the epithets ἵππιον, ἱππόβατον, and Sophocles calls Mycenae πολυχρύσους. See Electr. 9.

10. *patiens;* Horace applies to Lacedaemon the epithet which it had acquired in former times, and not that which it merited in his own days.

11. *Larissae;* Larissa, a city of Thessaly; compare Hom. Il. β. 841: Λάρισσα ἐριβῶλαξ.

12. *Albuneae;* Albunea was the sibyl or prophetic nymph who was worshipped as a goddess at Tibur. Commentators differ as to the place here mentioned, and several suppose it to be the temple which was built or restored by L. Cellius. This, however, was dedicated to Vesta, and it is therefore more likely that the cave now called *Grotta di Nettuno* is referred to.

13. *praeceps Anio;* the Anio, now *Teverone*, has several cascades.—

Tiburni lucus, "the grove of Tiburnus," near Tibur. Tiburnus, the son or grandson of Amphiaraus, is said to have founded Tibur.

14. *Mobilibus*, because they frequently overflow their banks.

15. Some commentators have thought the remainder of the Ode so unconnected with the former part, that they have divided it into two. But such a separation would make vv. 1 – 14 wholly unmeaning. The poet is endeavouring to dissuade Plancus from his project of going into voluntary exile, points out to him Tibur as a delightful residence, and advises him to chase away care by a moderate indulgence in the pleasures of the table, reminding him that, although the sky is sometimes overcast, the clear south wind soon chases away the clouds.

21. *Tiburis tui*, "of your villa at Tibur." — *Teucer;* he adduces Teucer, the son of Telamon, who under much greater hardships preserved his equanimity, as an example to be followed by Plancus. Teucer was the brother of Ajax, and their father had imposed upon his two sons the condition that one should not return without the other. Teucer, returning alone, was banished.

22. *uda Lyaeo*, "bathed in wine."

23. *populea corona;* hence we may gather that he sacrificed to Hercules, to whom the poplar was sacred.

27. *Teucro duce et auspice Teucro*, "under the guidance and auspices of Teucer."

28. *Certus*, ἀψευδής, who does not deceive.

29. *Ambiguam;* i. e. that he should found a new Salamis in the island of Cyprus, so that when Salamis was mentioned it should be doubtful which of the two cities was intended.

30. *pejora passi;* compare Virg. Aen. I. 199: *O passi graviora.*

32. *iterabimus*, "we will again navigate."

ODE VIII.

Horace playfully describes a young man who is kept from suitable occupations by his love for Lydia. This Ode is thought to have been written A. U. C. 727.

2. *Sybaris;* the selection of this name indicates a young man of effeminate and luxurious character.

4. *campum;* the Campus Martius, where the young men assembled for the purpose of gymnastic exercises. — *patiens*, "who formerly so patiently bore."

6. *equitat;* Horace here changes the mood, in order that too many verbs may not depend upon *dic*, which would make the sentence less animated.

6, 7. *Gallica ora*, i. e. "Gallic horses." Gaul supplied Rome with the best cavalry horses. — *lupatis frenis;* bits with iron points, like the teeth of a wolf.

8. *tangere*, i. e. in swimming. — *olivum;* the oil with which they anointed themselves before wrestling.

9. *Sanguine viperino;* supposed to be deadly poison.

10. *armis;* the *discus* or javelin, the use of which frequently discolors the arms.

14. *Filium Thetidis;* alluding to the story of Achilles, who was concealed by Thetis in female dress at the court of Lycomedes, king of Scyros, in order that he might not go to the siege of Troy. — *sub*, "just before."

16. *Lycias catervas;* the allies of the Trojans under Sarpedon and Glaucus.

ODE IX.

UNDER the name of Thaliarchus, Horace is generally supposed to exhort to a merry life some young man of his acquaintance. But since it is written in imitation of a passage of Alcaeus, it is probable that the subject of the piece is altogether fictitious.

2. *Soracte* is a mountain about two thousand feet high, in the territory of the Falisci.

3. *laborantes;* "bending" under the weight.

4. *constiterint;* observe the accuracy with which Horace uses *stet* and *sustineant* in the present tense, and *constiterint* in the perfect; in the latter case the action, that of standing still, was necessarily concluded, while in the two former it still continued.

5. *Dissolve*, "drive away."

7. *Deprome*, "pour off." — *quadrimum;* Sabine was not one of the best wines, but at four years of age it would be very tolerable.

8. *diota;* an amphora with two ears, i. e. handles.

9. *caetera*, "everything else." — *simul* = *simul atque.*

10. *Stravere*, "have lulled."

13. *fuge*, "avoid."

14. *Fors;* this is not exactly synonymous with *Fortuna* or *Fatum;* it signifies a blind chance, which directs the events without any design, and without the intention of injuring or benefiting him. For this reason Fors never has any epithet, such as envious, kind, &c., added to it. — *Quem dierum cunque*, for *quemcunque dierum.*

14, 15. *lucro apponè*, "set down as gain."

16. *puer*, "while young."

17. *virenti*, "yet vigorous." Z. 469. The Italians still use the expression *la verde età.*

18. *Nunc*, "now," i. e. while you are young. — *campus*, scil. *Martius;* see Od. I. 8. 4, note. — *areae*, "the public walks"; these were principally the open spaces near the temples, as the *area Vulcani*, and the *area Concordiae.*

19. *sub noctem*, "at the approach of night."

21 – 24. The lover, standing at the door at the appointed time, calls his mistress in a whisper; she hides in a corner and does not answer, but presently betrays herself by a laugh, upon which the youth runs in and snatches from her a bracelet or a ring as a pledge of love, while she makes a faint show of resistance.

22. *risus (repetatur).*

24. *male pertinaci*, for *non admodum pertinaci.*

ODE X.

A HYMN to Mercury. The date of this poem, which is an imitation from Alcaeus, cannot be fixed.

1. *facunde;* Mercury was the god of eloquence; in Greek, λόγιος. — *nepos Atlantis;* through his mother Maia, the daughter of Atlas.

2. *cultus*, "manners." — *recentum*, "primitive."

3. *Voce;* i. e. by teaching them to express their thoughts clearly in words. Compare Ov. Fast. 5. 668: *Quo didicit culte lingua favente loqui.* — *catus;* "cleverly," "skilfully."

4. *More*, "by the institution."

6. *parentem*, "the inventor."

9–12. The construction is: *Olim dum Apollo te puerum minaci voce turret, (asseverans te a se punitum iri) nisi boves per dolum amotas reddidisses, risit, visum pharetra;* i. e. *quum se a te spoliatum pharetra videret.*

13. Another instance of the cunning and powers of deception possessed by Mercury; namely, that he guided Priam in safety through the camp of the Greeks when he went to purchase the body of Hector from Achilles.

14. *dives;* on account of the gifts which he took with him as a ransom.

15. *Thessalos ignes,* "the Thessalian watch-fires"; the Myrmidons were Thessalians.

17. *animas reponis;* hence Mercury derives the title ψυχοπομπός.

18, 19. *levem turbam,* "the shadowy crowd" of departed spirits.—*dulces* is properly used of shepherds driving their flocks.

20. *imis,* for *inferis.*

ODE XI.

This Ode is addressed to a female friend, who was fond of consulting fortune-tellers. The Romans were so much addicted to this practice, that it was found necessary not very long afterwards to discourage it by legal enactments.

1. *quaesieris;* the verb *quaerere* is especially applied to astrological researches.—*nefas,* "unlawful," forbidden by the gods and by nature.

2, 3. *Babylonios numeros;* the Chaldaeans were the inventors of astrological science, and foretold events by means of long calculations founded upon the horoscope of the inquirer, the position of the stars, &c.

3. *Ut melius,* "how much better."

4. *hiemes,* "winters," for years.

5. *debilitat,* "breaks."

6. Several editions place a period after *Tyrrhenum,* but the cæsura requires the punctuation which we have here adopted.—*sapias* has the force of a mild imperative.—*spatio brevi,* an ablative absolute, for *cum breve sit vitae spatium.*

8. *postero,* scil. *dici.*

ODE XII.

This Ode is written in honor of Augustus, whom the poet regards as placed among the deities, the heroes, and the great men of Roman history. It was probably composed about the year U. C. 729; certainly before the death of the young Marcellus.

1. *acri,* sharp-toned, "shrill."—Clio was the Muse of history, and also, as her name indicates, presided over eulogy.

3, 4. *jocosa imago;* as the Latin has no word which corresponds to the Greek ἠχώ, they used *vocis imago* (Virg. Georg. IV. 50), and simply *imago.*

5, 6. Mount Helicon in Boeotia, Pindus in Thessaly, and Haemus in Thrace, were the principal seats of the Muses.

7. *temere,* i. e. without any order or arrangement, pellmell.

9. *materna;* the Muse Calliope was his mother.

11, 12. *Blandum ducere;* i. e. *tam blande canentem, ut duceret.*—*auritas,* i. e. listening attentively.

13. *Parentis,* i. e. Jupiter.

16. *horis*, "seasons."

17. *Unde*, for *ex quo*.

18, 19. The difference between *secundus* and *proximus* is, that the former means a thing which is at a short distance from another; the latter, a thing at any distance whatever, so that nothing else intervenes.

21, 22. *Proeliis audax Liber;* thus Orpheus addresses Bacchus, ὃς ξίφεσιν χαίρεις καὶ αἵματι.

23. *certa*, "unfailing."

25. *Alciden;* supposed to be derived from ἀλκή, *might.*

26. *Hunc equis*, &c.; Castor was celebrated for his skill in horsemanship, and Pollux in the contest with the cestus.

27. *alba*, "shining brightly." When the star is seen shining brightly, storms subside, and the sea becomes smooth.

29. *agitatus humor*, i. e. the foam of the agitated waters.

31. *ponto*, for *in pontum*.

34, 35. *superbos Tarquini fasces*, "the magnificent reign of Tarquinius." Tarquinius Priscus is here meant, who raised Rome to the greatest pitch of prosperity which she attained under the kings.

36. *Nobile letum;* Cato, upon the ruin of the republican cause, put himself to death at Utica. It speaks well for Augustus, as well as for Horace, that the poet should award such praise to the conduct of Cato.

37. *Scauros;* M. Aemilius Scaurus, Consul A. U. C. 638, called *lumen ac decus patriae* (Val. Max. V. 8. 4), was the most distinguished of the family.

38. *Paullum;* L. Aemilius Paullus, who lost his life in the battle of Cannae.

40. *Fabricium;* C. Fabricius Luscinus, the conqueror of Pyrrhus.

41. *Curium;* M. Curius Dentatus, who refused the gold of the Samnites. — *incomtis capillis;* it was not till about A. U. C. 454 that the Romans began to shave and trim their hair.

42. *Camillum;* M. Furius Camillus, who freed the city from the Gauls. See Livy, Book V.

43. *Saeva*, "hard."

43, 44. *apto cum lare*, "with a house proportioned" to the farm.

45. *occulto velut arbor aevo*, i. e. like a tree of which each separate year's growth cannot be distinguished.

46. *Marcelli;* the young Marcellus, who died at the age of eighteen or twenty (see Propert. III. 15. 15) in the year U. C. 731. He was the son of Octavia, the sister of Augustus, was married to his daughter Julia, and would have succeeded him in the empire. Compare Virg. Aen. VI. 861. — *inter omnes*, scil *duces Romanos*.

47. *Julium sidus;* Sanadon and Jahn refer this to Marcellus alone; but Orelli shows that it relates to the whole Julian family, including Julius Caesar.

54. *Egerit*, i. e. as captives in his triumphal procession.

56. *Seras;* the Serae, who inhabited Bucharia Minor.

58. *gravi curru*, i. e. when he hurls his thunderbolts.

59. *parum castis*, "polluted." The scholiast says, that, according to the books of the augurs, only groves which had been polluted were struck by lightning.

ODE XIII.

HORACE describes his jealous feelings at the preference accorded by Lydia to his youthful rival, Telephus, and warns her not to put any faith in his constancy.

2. *cerea*, "as white as wax."
4. *difficili*, "fierce."—*jecur*; the liver was thought to be the seat of the passions.
6. *humor*, "tears."
9. *Uror*, "I am inflamed" by jealousy.
10. *Turparunt*, "have stained" with the livid marks of blows.—*immoderatus mero*, "excited to an immoderate degree by wine."
14. *perpetuum*, "that he will be constant."
15. *oscula*, "lips."
18. *nec* = *et quos non*.
20. *Suprema citius die*, a rare construction for *citius quam supremus dies*.

ODE XIV.

In this allegorical Ode, Horace compares the state agitated by internal divisions to a ship which is tossed by a storm, and in danger of being wrecked.

2, 3. *fortiter occupa portum*, "use all thy endeavours to gain the harbour."
4. Many commentators supply *sit*: *ut nudum sit remigio latus*; but it is much more poetical to refer *latus* to *gemant*.
6. *gemant*; the best MSS. have the subjunctive mood; the indicative is correctly used after *vides*, when anything certain is spoken of; but we have had, Od. I. 9. 1: *Vides, ut stet, &c.*—*funibus*; Orelli explains this of the pitched ropes which the ancients were in the habit of binding round the hull of the vessel during storms, in order to hold it tighter together. Compare Acts xxvii. 17: ὑποζωννύντες τὸ πλοῖον, "undergirding the ship."
7. *durare*; compare Virg. Aen. VIII. 577: *quemvis durare laborem*; "to endure."
8. *imperiosius*, scil. *aequo*.
10. *Non di*; i.e. "it is in vain for you to call upon the gods." Some commentators suppose the small images of the tutelary gods which every ship carried to be referred to; but it is hardly probable that these would be lost while the ship held together.
11. *Pontica pinus*; the Pontus supplied a large quantity of the best timber for ship-building.
13. *nomen*, "thy renown"; in reference to the state, "thy ancient glory."
17. *sollicitum taedium*; alluding to his disappointment at the defeat of the republican party, to which he was attached.
19, 20. *Interfusa nitentes aequora Cycladas*, "the seas which lie between the white Cyclades." These islands abound in marble, which makes them appear white and glittering. Compare Od. III. 28. 14: *Fulgentes Cycladas*. The poet is advising the state to avoid the perils of civil war.

ODE XV.

Nereus is represented as foretelling the future destruction of Troy; the prophecy is assigned to this god, because the art of prophesying was in the earliest times generally attributed by the poets to marine deities. Sailors have always been apt to hear mysterious voices in the winds and the waves.

There is no foundation for the theory, derived from one of the scholiasts, that Antony and Cleopatra and Rome are referred to under the names of Paris, Helen, and Troy.

1. *Pastor;* Paris was brought up as a shepherd on Mount Ida. — *traheret;* this word, like ἕλκειν, is used of forcibly carrying off females.

2. *Helenen;* Bentley remarks that Horace generally uses the Greek terminations in his Odes, and the Latin in his Satires and Epistles.

3. *obruit otio;* Orpheus (Hymn. 23. 5) attributes to Nereus this same power of producing a calm.

5. *Mala avi,* "with unpropitious omens."

7. *Conjurata;* alluding to the oath which Tyndareus, at the suggestion of Ulysses, exacted from each of the suitors of Helen. — *nuptias,* scil. *illicitas.*

8. *regnum; rumpere,* as applied to *regnum,* has the force of *evertere.*

10. *funera,* "slaughter." — *Dardanae,* for *Dardaniae.*

12. *rabiem,* "her warlike fury"; there is great elegance in this joining of an abstract idea to the concretes. Compare Ovid. Met. 2. 146: *consiliis, non curribus, utere nostris.*

14. *grata feminis* must be joined together, and not *feminis divides.*

16. *thalamo,* "in the bedchamber"; see Hom. Il. γ. 381. — *graves,* "heavy."

17. *Cnossii;* the reeds of Cnossus were very hard and straight, and peculiarly suitable for arrows. *Cnossus* is better than *Gnossus,* since on ancient coins is found ΚΝΩΣΙΩΝ.

19. *Ajacem;* Ajax Oileus, who was a swift runner. — *tamen;* i. e. although by the protection of Venus thou wilt for a long time escape death.

22. *Genti;* several MSS. have *gentis,* but *genti* is far more elegant.

24. *Teucer et;* here and in v. 36 a trochee stands in the first place, instead of a spondee, a license which is allowable in the case of proper names. Some commentators have taken the unwarrantable liberty of changing *et* into *te,* and *Iliacas,* v. 36, into *Pergameas.*

24, 25. *sciens pugnae;* compare Hom. Il. ε. 549: *μάχης εὖ εἰδότε πάσης.*

27. *furit reperire,* not *atrox reperire.*

28. *melior patre;* Sthenelus says of himself and Diomede (Hom. Il. δ. 405): *ἡμεῖς τοι πατέρων μέγ' ἀμείνονες εὐχόμεθ' εἶναι.*

31. *Sublimi anhelitu;* stags while running carry their heads high, in order to catch the air. — *mollis,* "cowardly." — The order of words in this sentence is as follows: "*Quem tu, mollis, fugies sublimi anhelitu,* (*sic*) *uti cervus, immemor graminis,* (*fugit*) *lupum visum in altera parte vallis.*"

32. *tuae,* "to thy mistress."

33. *Iracunda;* alluding to the anger of Achilles against Agamemnon. — *diem proferet,* "shall defer the day" of destruction.

36. *Iliacas;* see note to v. 24.

ODE XVI.

Horace in this Ode endeavours to conciliate a female friend whom he had offended by some iambic verses. There appears to be no foundation for the conjecture that it is Gratidia or Canidia to whom it is addressed (see Epod. 2, 17). The scholiast says that it is an imitation of the palinodia of Stesichorus addressed to Helen; but the resemblance can extend no farther than that both contain recantations of injurious expressions.

2. *criminosis;* iambics appear to have been originally used for the purpose of satire; compare Art. Poët. 79: *Archilochum proprio rabies armavit iambo.*

5. *Dindymene*, Cybele; she derived the name from Dindymus, a mountain in Phrygia, where she was worshipped.

5, 6. *adytis incola Pythius*, for *Pythius qui incolit adyta;* "who inhabits the sacred shrines" of Delos and Delphi. Some interpret *incola* by *incola mentis sacerdotum;* this, however, is a much bolder expression than Horace would have used.

7, 8. *non acuta sic geminant Corybantes aera*, "the Corybantes (Phrygian priests of Cybele) do not thus strike with repeated blows the shrill cymbals"; i. e. are not thus excited when they strike, &c.

9. *Noricus;* the swords of Noricum were considered among the best.

10. *Deterret*, i. e. from violent deeds.

12. *tumultu*, "in the crashing" of the thunderbolt.

13, 14. *addere coactus*, "compelled (by necessity) to add."—*principi limo*, "to the clay of which he first formed man."

15, 16. *insani leonis vim*, "the fierce rage of the lion."—*stomacho;* compare Od. I. 6. 6, note.

18. *ultimae;* the final or original, and therefore the principal, cause.

21. *aratrum;* it was usual, as a symbol of total destruction, to pass the plough over the site of a conquered city. Compare Jer. xxvi. 18.

23. *Tentavit*, "afflicted"; compare Ep. I. 6. 28.

24. *celeres;* see Art. Poët. 252: *pes citus*.

26. *tristia*, "bitter things."

28. *animum*, "your heart."

ODE XVII.

Horace describes the pleasant situation of his Sabine villa, and invites Tyndaris to pay him a visit.

1. *Lucretilem;* a mountain near Horace's Sabine farm, a part of the modern *Monte Gennaro*.

2 *Mutat;* we use the word "to change" only of the place which we leave for another; but the Latin *mutare* is applied either way; here it means that Faunus *goes to* Lucretilis in exchange for Lycaeus.—*Faunus;* an ancient rustic deity, nearly corresponding to the Grecian Pan, who had a temple and oracle on Mount Lycaeus in Arcadia.

3. *Defendit*, "wards off."

6. *latentes*, "concealed" among pines and other trees, upon which goats do not feed.

7. *Olentis uxores mariti;* Ovid uses a similar periphrasis (Fast. I. 334): *lanigerae conjuge ovis*.

9. *Martiales;* the wolf was sacred to Mars.—*Haediliae;* there is here a great diversity in the readings, as some editions read *haedulei*, some *haedilia*, and some *hinnuleae*. Bentley has proposed a new word, *haeduleae*, which has been adopted by many. We have preferred the reading given by Orelli, from an old MS., with the gloss which is there added, according to which Haedilia is a mountain near Lucretilis, where wolves had their lair.

10. *Utcunque*, "whenever."

11. *Usticae;* a valley near the Sabine farm.—*cubantis*, "gently sloping."

12. *Laevia;* the rocks are of a calcareous nature.

14–16. *Hic opulenta ruris honorum copia tibi manabit ad plenum (ex) benigno cornu*.

16. *Ruris honorum;* such as flowers, fruits, &c.—*cornu;* the idea of the cornucopia, κέρας Ἀμαλθείας, was so well known, that this can hardly be called a metaphorical expression.

18. *fide Teïa*, "on Teian string," i. e. lyre. Teos was a city of Ionia where Anacreon was born; this means, therefore, "in Anacreontic measures."

19. *laborantes*, scil. *amore*. — *in uno*, scil. *Ulixe;* "inflamed with love for the same person (Ulysses)."

20. *vitream*, an epithet applied to all marine deities, on account of the color of the water; "sea-green."

21. *innocentis*, "mild."

22, 23. *Semeleïus* and *Thyoneus* are both names of Bacchus; the latter is probably derived from θύω, *ferveo*, *insanio*.

23, 24. *confundet proelia; miscere proelia* in this sense is a very common expression. The meaning is, that wine shall not lead to quarrels.

25. *Suspecta*, "suspected" by Cyrus of loving another. — *Cyrum;* Cyrus was a lover who in the city followed her. — *male dispari;* i. e. far inferior.

26. *Incontinentes*, "unrestrained," in consequence of his jealousy and anger.

27. *coronam;* the chaplet which at banquets was worn in the hair, and fastened on (*haerentem*) by fillets.

28. *immeritam*, "unoffending."

ODE XVIII.

THERE is some doubt as to the identity of the Varus to whom this Ode is addressed. Orelli takes him to be the same Quintilius who was an intimate friend of Virgil and Horace, and whose death Horace laments in the twenty-fourth Ode of this book. The poet here advises him to plant the vine in preference to every other tree, but at the same time warns him against an excessive indulgence in wine.

1. *sacra;* the vine was sacred to Bacchus. — *severis; serere* is the word always used for "to plant" vines.

2. *Tiburis et moenia Catili;* of Tibur, and the walls of Catilus; i. e. "of Tibur, the town which Catilus founded." Horace has made use of poetic license, since Virgil and other authors write Catillus.

4. *aliter*, "otherwise," i. e. than by drinking. — *Mordaces sollicitudines* may be rendered in English by "carking cares."

5. *crepat*, "grumbles at."

6. *Quis non te potius* (*laudibus praedicat*) *Bacche*, &c.

8. *Centaurea cum Lapithis rixa;* the battle of the Centaurs and Lapithae, which arose at the nuptial feast of Pirithoüs. — *super mero*, "on account of wine."

9. *Sithoniis non levis Euius;* "Bacchus not propitious to the Sithonians." They were a nation of Thrace who were punished for their intemperance by being always addicted to fighting over their cups.

10, 11. *exiguo fine discernunt;* i. e. make but little distinction between.

11. *Bassareu;* an appellation of Bacchus.

12. *quatiam;* an allusion to the brandishing of the thyrsus: "I will not celebrate thy orgies."

13. *Sub divum*, "into the open light of day." — *Saeva*, "the harsh-sounding." — *tene*, "restrain," "moderate." — *Berecyntio;* from Berecyntus, a mountain of Phrygia, where the rites of Cybele were celebrated.

ODE XIX.

The poet, who thought that he had taken leave of love, confesses that he has yet again been captivated by Glycera.

1. *saeva*, "imperious."

3. *Licentia;* the goddess License, "Υβρις, one of the attendants of Venus.

7. *protervitas*, "the charming petulance."

10–12. *nec patitur (me) Scythas dicere.*

12. *quae nihil attinent (ad se).*

13. *vivum cespitem*, "live turf"; of which they often constructed extempore altars.

14. *Verbenas;* this is the name applied to any herbs gathered for sacred purposes.

16. *veniet lenior*, scil. *Venus.*

ODE XX.

Horace invites Maecenas to be his guest at a modest banquet.

1. *Vilé*, "cheap."

2. *Cantharis;* the cantharus was a drinking-cup with handles; it was sacred to Bacchus, who was frequently represented as holding one in his hand.—*testa;* the amphora, or earthen-ware jar, in which the wine was stored. Those which had already had Greek wine in them were often preferred.

3. *levi*, "I sealed up"; this was done by covering the stopper with pitch.

3, 4. *datus in theatro*, &c., "when, upon your entrance into the theatre, you were received with applause." This mark of popularity was highly valued.

5, 6. *paterni fluminis;* because the Tiber flowed from Etruria towards Rome, and Maecenas was descended from an Etrurian family.

8. *Montis imago;* i. e. the echo.

9. *Caecubum*, "Caecuban wine," which grew in the neighbourhood of Fundi, on the Appian road.—*domitam*, "pressed."—*Caleno;* Cales was a town in Campania.

10. *Falernae;* the *ager Falernus* was also situated in Campania, near the foot of Mons Massicus.

11. *Temperant*, "flavor."—*Pocula*, "water."—The Falernian and Formian wines were considered the best produced in Italy.

ODE XXI.

The occasion on which this Ode in honor of Apollo and Diana was composed has always given rise to much controversy among critics. Of all the opinions advanced, the best founded appears to be that of Franke, who supposes it to have been sung at the first celebration of the quinquennial games established by Augustus in commemoration of the battle of Actium.

1. *Dianam;* the first syllable is long, a license allowable in proper names.—*dicite*, "extol."

2. *Intonsum:* a sign of perpetual youth.

4. *penitus*, κηρόθι, "in his inmost heart."

5. *Vos;* scil. *virgines.*

6. *gelido prominet Algido*, "stands out on cool Algidus." Algidus was a mountain of Latium.

7. *Nigris*, "dark."—*Erymanthi;* a mountain in Arcadia.

8. *viridis Cragi;* Cragus was a mountain in Lycia; it is called *viridis* on account of the nature of its woods, which were composed of oaks, beeches, &c., while those of Erymanthus were of pine.

10. *mares;* addressed to the *pueri* of v. 2.

11, 12. Construe: (*tollite laudibus Apollinem*) *insignem humerum* (Greek accusative) *pharetra*, &c.

12. *Fraterna*, because it had been given to him by his brother Mercury, the inventor.

15. *Persas*, "the Parthians." These and the Britons were now the principal enemies of the Romans.

ODE XXII.

The poet proclaims the security of a poet who is conscious of no crime, and who even in the greatest dangers is under the especial protection of the gods.

1. *Integer vitae*, "the man who is upright in his life"; a frequent construction with the poets; thus, Virg. Aen. IX. 255, *integer aevi*.

2. *Mauris*, for *Mauretanicis*.

5. *Syrtes;* the sandy deserts of Africa.

8. *Hydaspes;* the river of India, between the Indus and the Ganges, to which Alexander penetrated; it is called *fabulosus* because wonderful stories were current respecting the gold and precious stones which it was said to contain.

10, 11. *ultra terminum*, "beyond the boundaries" of any farm.

11. *curis expeditis;* in prose this would be *curis expeditus*.

14. *Daunias*, scil. *terra;* Daunia is a part of Apulia.

15. *Jubae tellus;* Juba was then king of Mauretania and Numidia.

17. *pigris*, "unproductive."

19. *latus*, "district," "region."

22. *domibus negata;* i. e. uninhabitable, on account of the tropical heat.

ODE XXIII.

Horace tells Chloe that she is now old enough to cease from following her mother, and exhorts her to turn her attention to matrimony.

1. *hinnuleo*, "a fawn."

4. *siluae;* a trisyllable, instead of *silvae*.

5, 6. *seu veris inhorruit*, &c.; an elegant hypallage for *seu folia veris adventu inhorruere*. Bentley made an objection to this reading, on the ground that fawns are not born until the month of June, and altered the text into *vepris inhorruit ad ventum foliis*. This alteration has been adopted by Doering and several others; but the necessity for it is at once demolished by the observation made by Regel, that fawns remain in the society of their mothers until they are more than a year old.

10. *frangere*, "to rend"; wild beasts generally break the backs of stags, or other animals on which they prey, before they tear them in pieces.

12. *Tempestiva sequi viro;* compare Virg. Aen. VII. 53: *Jam matura viro, jam plenis nubilis annis.*

ODE XXIV.

Horace consoles Virgil on the death of their mutual friend, Quintilius Varus; see Od. I. 18, introduction. This Ode was composed A. U. C. 7[illegible].

1. In prose this would be: *Quis desiderii sit pudor, quis desiderio modus?*

2. *Praecipe*, "teach me to sing," by singing before me.

3. Melpomene, generally the Muse of tragedy, is here addressed as presiding over the θρῆνος, or funeral dirge.

5. *Ergo*, "so then."

6. *Pudor*, &c.; he personifies the virtues of Quintilian; thus Hesiod speaks of a goddess Αἰδώς.

8. *inveniet;* this is the reading of the best MSS. Horace frequently joins a singular verb to several singular nominatives.

11, 12. *non ita creditum poscis Quintilium deos;* you "entreat the gods to restore to you Quintilius, who was not granted to you on such terms," i. e. that he should never be taken from you. This is the interpretation of Lambinus, which is preferable to all others. *Frustra pius* belong together, and not *frustra poscis.*

16. *virga*, "rod"; the caduceus borne by Mercury, ψυχόπομπος.

17. *Non lenis*, "not to be moved."

19, 20. *levius fit patientia*, &c.; it is said that this was a favorite maxim of Virgil himself, which Horace here exhorts him to put into practice.

ODE XXV.

He predicts to Lydia, who appears to have been in the habit of treating her lovers scornfully, that, as she advances in age, she will herself experience neglect.

1. *junctas fenestras;* it must be remembered that the *fenestrae* of the Romans were shutters rather than windows.

2. *Ictibus;* i. e. from stones thrown against them.

3, 4. *amat janua limen*, "the door loves the threshold"; i. e. clings to it, can with difficulty be brought to move.

5. *multum facilis;* compare Sat. I. 3. 57: *multum demissus homo.*

7. *Me, tuo (amatore) longas pereunte noctes;* "While I, thy lover, am pining through these long nights."

10. *solo*, "deserted." — *levis*, "despised" by all; considered worthless.

11. *Thracio*, i. e. the north wind. The Latin poets took this name from the Greeks, to whom Thrace was in the north. The north wind was supposed to blow more especially in the time immediately preceding the new moon, *sub interlunia*, μεσοσελήνῳ.

14. *furiare*, i. e. *in furorem adigere.*

18. *pulla;* the leaves of the myrtle, especially when young, are of a very dark color. Goethe, in his book on Italy, speaks of the *niedrige graulichgrüne Myrten.* — *Gaudeat;* observe the force of the subjunctive.

20. *Hebro;* Bentley has changed this into *Euro*, on the ground that Roman youth have nothing to do with so remote a stream. But the Roman poets, and especially Horace, are frequent imitators of the Greeks, who were in the habit of putting the Hebrus for any cold stream. The same difficulty occurs Virg. Aen. I. 317: *praevertitur Hebrum.*

ODE XXVI.

THE poet calls upon the Muses to sing the praises of his friend L. Aelius Lamia.

2. *protervis*, "wanton." — *mare Creticum;* the Cretan, put for any sea.

4. *gelidae orae*, i. e. Scythia.

5. *Tiridaten;* Phraates, king of Parthia, had been driven from his throne by his subjects, and Tiridates made king in his stead. Phraates had obtained the assistance of the Scythians, and Tiridates was now imploring that of Augustus.

6. *integris*, "pure."

7. *apricos flores*, "sunny flowers," i. e. flowers grown in sunny places, which are the brightest.

9. *Pimplea;* the Muses are called Πιμπληΐδες from the mountain and spring Pimplea in Macedonia.

10. *novis*, "new"; that is, to the Romans.

11. *sacrare*, "to immortalize."

ODE XXVII.

THE poet describes an entertainment at which he had been present with some of his friends.

1. *Natis;* i. e. made for, destined by nature. — *scyphis;* the *scyphus* was, properly speaking, a cup used in the rites of Bacchus.

2. *Thracum;* the Thracians were notorious for their violence over their cups.

3. *verecundum Bacchum;* Bacchus continuing to be moderate.

4. *prohibete*, "keep from."

5. *Vino et lucernis;* i. e. from a symposium continued through the night. — *acinaces;* a short, curved sword, which the Persians and Parthians wore even at their feasts. The Romans were not permitted to wear arms in the city.

6. *impium;* feasts were always accompanied by libations to the gods, and any interruption to harmony was therefore, in some sort, a profanation.

9. *Vultis*, &c.; i. e. if you would have me continue to drink, you must leave off quarrelling, and rather speak of your loves. — *severi;* the Falernian wine was very strong. See Sat. II. 4. 24.

10. *Opuntiae;* from *Opus Locrorum*.

12. *Vulnere* and *sagitta* both refer to wounds inflicted by Cupid.

13. *Cessat voluntas?* "Do you refuse?" i. e. to confess.

14. *Quaecunque Venus*, "whatever beauty."

15. *adurit*, "she inflames you."

16. *ingenuo;* i. e. the object of your love is not a slave or freed-woman.

18. *Depone tutis auribus;* i. e. whisper it into my ears, and I will not reveal the secret.

19. *Quanta Charybdi*, "what a Charybdis"; i. e. what a dangerous and destructive love.

21, 22. *Thessalis venenis*, "Thessalian charms." The Thessalians were notorious for the use of charms and incantations.

23, 24. *illigatum*, "bound in her snares." — *Chimaera* is ablative of separation. See Classical Dictionary, under Bellerophon.

Horace, to draw the attention of his fellow-revellers from their disputes, begins to rally a young man present on the state of his affections. Having extorted a confession, which is made in a whisper, he playfully pretends to

be shocked at his choice. The tense of *laborabas* refers back to the time during which the youth refused to confess. "No wonder you were ashamed to tell, since you were struggling in such a Charybdis as that."

ODE XXVIII.

The scene of this poem is laid in the neighbourhood of Venusium (v. 26), the birthplace of Horace, and the poet, walking on the *littus Matinum*, where was said to be the tomb of Archytas, saw some unburied bones lying there, which led him to conceive the following idea. A ship sails past the coast, and the sailor, seeing the well-known tomb, breaks out into a lamentation on the perishable nature of all that is good and great on earth. Hereupon the unburied form of the shipwrecked man arises, and prays the sailor to render him that last service without which he cannot enter into Hades. The contrast thus exhibited of the one earnestly praying for that repose which the other has just described as the miserable fate of mankind is very striking. The first twenty lines are spoken by the mariner, the remainder by the shade of the unburied man. This is the only interpretation which gives any satisfactory meaning to *Me quoque* in v. 21, and *At tu*, in v. 23.

1, 2. *numero carentis arenae mensorem;* Archimedes entered into a calculation regarding the number of grains of sand, and it is possible that Archytas may have done the same. But "to count the sand" was a kind of proverb, signifying to undertake some foolish and superfluous labor, and the mariner may apply it to Archytas with some degree of irony.

3, 4. *Pulveris exigui munera;* i. e. a small mound erected over you by some unknown person; it is quite properly called *munus*, because it was given to him, and not prepared by himself before his death, or provided out of his property.

5. *Aërias tentasse domos;* i. e. to have studied the magnitudes and distances of the heavenly bodies, &c.

6. *moituro*, "since you were doomed, nevertheless, to die."

7. *Pelopis genitor;* Tantalus, who was admitted as a guest to the table of the gods.

8. *Tithonus;* he was beloved by Aurora, who carried him into heaven and obtained the gift of immortality for him. But as she forgot at the same time to stipulate for perpetual youth, he was compelled, after a time, to implore death as a boon.

9. Minos was admitted to the confidence of Jupiter, and received from him the laws which he gave to the Cretans.

10. *Panthoiden;* Euphorbus, who was slain by Menelaus in the Trojan war. — *iterum*, "a second time." Pythagoras, in teaching the doctrine of the transmigration of souls, asserted that he himself had been Euphorbus. He had therefore died twice, once as Euphorbus, and a second time as Pythagoras.

11. *clypeo;* in order to prove himself to be Euphorbus, Pythagoras went into the temple in which the shield of that hero was preserved, among other offerings, and immediately took it down.

14. *Judice te;* those critics who put these words into the mouth of Archytas have some difficulty in making these seem appropriate, as addressed to the mariner.

18. *avidum;* the epithet is applied to the sea itself, which is supposed to be attached to those who travel by sea: "greedy of gain."

21. *devexi Orionis*, "of the setting Orion." Orion set about the beginning of November, when the weather was usually stormy.

22. *Illyricis*, "of the Adriatic," which washes the coast of Illyria.

23. *ne parce malignus arenae*, &c.; i. e. "do not ill-naturedly neglect to bury me."

25. *Sic;* so (I pray).

26, 27. *Venusinae plectantur silvae;* i. e. may all the fury of the storm be expended upon the woods of Venusium, and do you no injury.

29. *custode;* Taras was the founder of Tarentum, which was therefore under his protection.

30, 31. *Negligis committere fraudem postmodo nocituram immeritis (ex) te natis?* "Dost thou overlook that thou art committing an act of impiety which will hereafter injure thy innocent posterity?"

31. *Fors et*, for *forsan*, *fortasse etiam.*

33. *maneant;* Cicero also generally puts a subjunctive after *forsitan*, because that word implies an uncertainty.—*precibus non linquar inultis;* i. e. if you leave me unburied, my prayers, which you have not granted, will not be unavenged upon you.

36. *Injecto ter pulvere;* three handfuls of dust thrown upon a body were supposed to constitute burial. Compare Virg. Aen. VI. 506.

ODE XXIX.

THIS Ode was written just before the expedition which Aelius Gallus made into Arabia, A. U. C. 730. The poet, having heard that Iccius is about to take a part in this expedition, good-naturedly rallies him upon his abandonment of the study of philosophy. We learn from Ep. I. 12, that Iccius subsequently resumed his more sober pursuits.

1. *beatis*, "rich."

3, 4. *Non ante devictis Sabaeae regibus;* he calls Arabia "Sabaea" from the capital, Saba. It is remarkable that this expedition signally failed, and yet Horace must have written *non ante devictis* without any irony, since every thing, at that time, augured success.

4. *Medo;* here, as in many other places, "the Parthian."

5, 6. *virginum barbara*, for *virgo barbara.*

7. *Puer quis ex aula*, "what page from the royal palace."

8. *Ad cyathum;* i. e. for the purpose of filling the cups.

11. *Pronos*, "descending" (to the sea). This epithet is used of the *natural course* of rivers.

14. *Panaeti;* Panaetius of Rhodes, a famous Stoic writer, and the intimate friend of Scipio and Laelius.—*Socraticam domum;* the principal writers of this school were Plato, Xenophon, Aeschines, &c.

16. *tendis*, "art seriously intending."

ODE XXX.

HORACE entreats the favor of Venus for Glycera, who is about to offer sacrifice to her.

1. *Cnidi;* Cnidus in Caria; Venus was much worshipped there, and had three temples, in one of which was the celebrated statue of Praxiteles of which the Medicean Venus is an imitation.

2. *Sperne*, "quit."

4. *aedem;* commentators have found some difficulty in reconciling the possession of a private temple with the position which Glycera occupied. It is, however, evident that this is a mere poetical fancy on the part of Horace.

5. *puer;* Cupid.

7. *Juventas;* Hebe, the goddess of youth. Youth without love has few charms, *parum comis.*

ODE XXXI.

Caesar Octavianus dedicated, A. U. C. 726, a temple, with a library, to Apollo, in commemoration of the battle of Actium. The poet describes what his prayers on this occasion are, in opposition to those of the generality of mankind.

1. *dedicatum;* the god is said to be dedicated, when a temple is dedicated to him.

4. *feraces;* the epithet is given to the crops, which properly belongs to the fields by which they are produced.

5. *aestuosae*, "torrid."

7. *Liris;* a stream on the confines of Latium and Campania.

8. *Mordet*, "eats away"; *rodere* and *terere* are also used in this sense.

9. *Premant*, "let them prune."—*Calena;* the vines of Cales in Campania were considered very productive.

11. *exsiccet*, "let him drink dry," or "drain."—*culullis;* these were originally earthen-ware vessels used in sacred rites by the priests and vestal virgins; but the word was afterwards applied to any large and handsome vessel.

15. *pascunt;* several editions have *pascant*, but the best MSS. have the indicative, and the sense plainly requires it.

16. *cichorea*, "endive."

17. *paratis*, "what I have acquired."

18. *Latoë*, formed from the Greek Λητῷος or Λατῷος.—*integra*, "sound," retaining all its faculties.

19. *turpem*, "despised" on account of imbecility.

20. *cithara*, i. e. poetry.

ODE XXXII.

Horace addresses his lyre, and encourages himself to an imitation of his model in lyric poetry, Alcaeus.

1. *Poscimur;* it is not clear from whom the demand is supposed to proceed. Some commentators think from Augustus, others from Maecenas, and others from the poet's own feelings.

2. *Lusimus;* the poets frequently call the extempore and unstudied production of verses *ludere;* see Virg. Ecl. I. 10: *Ludere, quae vellem*, &c.—*quod* refers to the preceding *quid*, and not to the following *carmen.*

5. *Lesbio civi;* Alcaeus, who flourished B. C. 604.—*modulate* is here passive.

6. *ferox bello;* he fought against the Athenians, and against the tyrants in his own country.

8. *navim;* see Z. 62, c.

15, 16. *cunque vocanti; vocanti* is equivalent to *quando vocaveris*, or *quoties vocaveris; cunque*, therefore, has the force of *quandocunque* or *quotiescunque.* Z. 128.

ODE XXXIII.

In this Ode Horace consoles his friend Tibullus, the poet, for the faithlessness of his mistress Glycera.

2, 3. *Immitis*, "heartless."—*miserabiles elegos*, "woful ballads."

4. *praeniteat*, i. e. appears handsomer to Glycera; "cuts you out."

5. *tenui fronte;* a small and narrow forehead was considered a beauty.

7. *Declinat*, "inclines to," "has a weakness for."

9. *Quam turpi peccet adultero; turpi* is emphatic.

13. *melior Venus*, "love for a worthier object."

15. *acrior*, "more violent," "more passionate."

16. *Curvantis Calabros sinus;* i. e. which flows into the curved bays of Calabria.

ODE XXXIV.

Horace informs us, in this Ode, that, having been startled by thunder suddenly proceeding from a clear sky, he has abandoned that portion of the Epicurean doctrine which teaches that the gods take no interest in the affairs of mankind.

1. *Parcus;* i. e. offering but poor sacrifices, if any.

2. *Insanientis sapientiae;* the Epicureans termed their system emphatically *sapientia*.

3. *Consultus;* he uses *consultus sapientiae* in imitation of the term *juris consultus*.

5. *Diespiter;* an old name of Jupiter, derived from *dies pater; dies* is an old genitive.

6, 7. *dividens plerumque*, "who generally pierces."

9. *bruta*, "heavy," "immovable."

10. *Taenari;* the southern promontory of Laconia.

11. *Atlanteus finis;* compare Eurip. Hippol. 3: τέρμονες Ἀτλαντικοί.

13. *insignem attenuat;* he deprives of all their greatness the illustrious man, the king, &c.

14. *hinc*, "from one."—*apicem; apex*, properly the crest on the helmet, was also used for a diadem, and here stands for a badge of royal power.

15. *stridore;* the shrill sound made by wings cleaving the air. Fortune is always represented as winged.

16. *Sustulit;* used as an aorist.—*hic*, "on another."

ODE XXXV.

A hymn addressed to Fortune, in which she is entreated to favor Augustus, preparing two expeditions, one against the Britons, and the other against the Arabians. This Ode was composed A. U. C. 727.

1. *Antium;* a town in the territory of the Volsci, near the spot where the modern *Porto-Anzo* is situated. The worship of Fortune was zealously cultivated there.

2. *Praesens*, "ever ready."
3. *Mortale corpus*, "perishable man."
4. *funeribus*, for *in funera*.
6. *Ruris colonus* is a farmer who cultivates another man's land, and has no property of his own. Compare Od. II. 14. 12, *inopes coloni*, and Sat. II. 2. 114.
7. *Bithyna*; Bithynia yielded a large quantity of timber for ship-building.
8. *Carpathium*; the Carpathian Sea was between the islands of Rhodes and Crete.
9. *Dacus*; the Dacians were at that time making frequent incursions into the Roman territory. — *profugi*; alluding to their mode of fighting.
11. *Regum matres*; he refers probably to the mothers of the Eastern monarchs.
14. *Stantem columnam*; a standing pillar is a symbol of public prosperity and security.
18. *Clavos trabales*; it is said that there was a picture in the temple of Fortune, at Antium, representing Necessity bearing *clavos trabales*, "large iron spikes," wedges, hooks, and whatever might be required to fasten and hold together the stones and beams of a massive building, which was the symbol of her irresistible strength.
21, 22. *albo panno*; the symbol of innocence and candor.
23. *Ubcunque*, "as soon as."
28. *Ferre jugum pariter dolosi*, "fraudulent in the matter of bearing an equal share of the yoke"; i. e. after having pretended friendship, they leave him when adversity comes, and thus avoid sharing in his troubles.
30, 31. *recens examen*, "the new levy," of those who were to be engaged in the expedition against Arabia under Aelius Gallus.
32. *Oceano rubro*; the Arabian and Persian Gulf.
33. The mention of foreign wars leads the poet to refer to and deplore the long and bloody internal dissensions which had but lately been brought to a close.
34. *Fratrum*, "countrymen."
35. *nefasti*, for *nefandi*.
38, 39. *utinam diffingas*, "mayst thou forge anew."
40. *Massagetas*; a Scythian nation.

ODE XXXVI.

HORACE proposes to celebrate by a banquet the return of Plotius Numida from Spain, after an absence of ten years.

1. *fidibus*; musicians were usually employed at Roman sacrifices.
4. *Hesperia*, which properly signifies "the western region," was very differently applied. Here it means Spain; Od. III. 6. 8, it is Italy.
8. *non alio rege*; Lamia, a youth of noble extraction, was by his companions chosen king in their games. Compare Ep. I. 1. 59: *pueri ludentes, Rex eris, aiunt.* — *puertiae*, by syncope for *pueritiae*.
9. *Mutatae togae*; Roman youths assumed the virile toga when they were about in their seventeenth year.
10. *Cressa nota*, "a white (chalk) mark"; a reference to the well-known custom of affixing a white mark to lucky, and a black one to unlucky days.
12. *morem in Salium*; after the fashion of the Salii, the priests of Mars.
13. *multi Damalis meri*; Damalis of much wine, i. e. "Damalis, much as

she can drink." It was only women of loose character who were present at entertainments, both at Athens and at Rome.

14. *Threïcia amystide*, "in the Thracian draught"; the ἄμυστις seems to have consisted in draining the cup without closing the lips.

18. *Deponent*, "fix upon."

20. *Lascivis hederis ambitiosior;* i. e. embracing him more closely than the ivy does the oak.

ODE XXXVII.

The poet invites his friends to celebrate with him the defeat of Cleopatra. It is worthy of notice that he studiously omits to mention Antony.

1. *pede libero*, "with unfettered (i. e. active) foot."

2–4. *Saliaribus dapibus;* on all solemn occasions, the Salii partook of a rich banquet.

4. *erat;* the use of the imperfect may be thus explained: this ought to have been done some time since, and is still to be done; i. e. it is very urgent.

5. *Antehac;* i. e. during times of public calamity. *Antehac* is a dissyllable.

7. *Regina;* Cleopatra.

10. *virorum;* this word is applied ironically.

10, 11. *quidlibet impotens sperare*, "so weak as to indulge in any hope."

11, 12. *fortuna dulci ebria*, "intoxicated with seductive good-fortune."

13. *Vix una;* this is not strictly correct, for Cleopatra fled with a large part of her fleet, although that of Antony was totally destroyed, with the exception of that in which he was embarked.

14. *lymphatam*, "struck with a vain terror." — *Mareotico;* scil. *vino;* the wine raised in the neighbourhood of the Mareotic lake, near Alexandria, was sweet and light; it is praised by Columella, Strabo, and Virgil.

20. *Haemoniae;* a poetical name for Thrace.

21. *Fatale;* i. e. destined by the Fates almost to cause the destruction of the Roman empire.

23, 24. *nec latentes reparavit oras;* the historians mention, however, that Cleopatra did meditate flying after the battle of Actium to remote shores, where she would have been safe from pursuit. She had actually commenced transporting her fleet across the isthmus to the Red Sea, but abandoned her design when she found that several of her vessels had been burned by the Arabs.

25. *jacentem*, "desolate."

26, 27. *fortis tractare*, "so brave as to handle."

29. *Deliberata morte ferocior;* become even more fierce after she had resolved upon her death. *Deliberata morte* are an ablative absolute.

30. *Liburnis;* a small, swift kind of vessel, which derived its name from the Liburni, a nation of Illyria, who used them in piracy. It was in a great measure by the aid of these that Augustus gained his victory.

31. *Privata;* i. e. deprived of her royal dignity.

ODE XXXVIII.

Horace expresses his dislike of excessive luxury and magnificence in the preparations for an entertainment.

1. *Persicos apparatus*, "Oriental magnificence."

2. *philyra;* the thin inner bark of the linden-tree, which was used in tying garlands of flowers.

3. *Mitte*, for *omitte*.

5, 6. *Simplici myrto*, &c.; "I care not that you should labor to add anything to the simple myrtle." *Sedulus* agrees with the subject of *allaborare*.

7. *me;* i. e. a plain, simple man, as I am.

ODES.—BOOK II.

ODE I.

In praise of C. Asinius Pollio, who was engaged in writing a history of the civil wars. Pollio had been the friend of both Caesar and Antony, and when they quarrelled he refused to embrace either party. Horace in this Ode very skilfully avoids everything which might give offence to the former.

1. *ex Metello consule*, "which arose when Metellus was consul," i. e. A. U. C. 694.

2. *Belli causas;* such as the murder of Julius Caesar, the death of Julia, &c. — *vitia;* the faults committed by Crassus in undertaking the expedition against the Parthians, and by Pompey. — *modos;* the methods pursued by the different parties.

5. *uncta*, "polluted."

6. *plenum opus aleae*, "a work full of risk"; literally, full of the hazard of the dice.

7, 8. *incedis per ignes*, &c.; this was a proverbial expression, signifying to expose one's self to great danger.

9. *Paullum*, "for a short time." — *Musa tragoediae;* Pollio had composed several tragedies.

11. *ordinaris* is future perfect.— *munus*, "task."

12. *Cecropio*, "Cecropian," i. e. "Athenian." Tragedy was more cultivated at Athens than at any other place; hence Horace applies this epithet to the tragic buskin.

13. *moestis reis*, "to sad defendants." Pollio had defended Apollodorus and others.

14. *consulenti;* as consul he had to advise the Senate; hence the consul derived his title.

16. *Dalmatico;* Pollio had defeated the Parthini (A. U. C. 715), who lived on the confines of Dalmatia.

17. Horace describes himself as carried, by the perusal of Pollio's history, into the midst of the events which are described in it.

19. *fugaces*, "swift."

21. *Audire magnos videor duces*, &c., "I seem to hear your (description of) the great leaders."

23. *subacta;* scil. *a Caesare*.

24. *atrocem* is here used in a good sense; "stern."

25. He now enters upon a digression on the calamities and crimes of civil wars.

26. *impotens;* not powerful enough to resist the Roman arms.

27. *victorum nepotes;* referring principally to the battle of Thapsus, where ten thousand of the adherents of Pompey were slain.

28. *Retulit*, "offered up in turn." — *Jugurthae;* to the manes of Jugurtha. He probably mentions Jugurtha, in preference to any others of the African kings who were conquered, because it was in the Jugurthine wars that the seeds of the civil dissensions were sown.

32. *Hesperiae*, "Italian"; an adjective.

34, 35. *Dauniae caedes*, "Daunian, i. e. Apulian, (here put for Roman,) slaughter."

37. *procax*, "too saucy."

38. *Ceae munera naeniae*, "the task of the Cean dirge"; i. e. such dirges as the Cean bard, Simonides, sang. — *retractes*, "again treat of," or cause to be heard, as Simonides did.

39. *Dionaeo sub antro*, "under a grotto dedicated to Venus." Dione was the mother of Venus, but Venus herself is also called Dione. Compare Ovid. Fast. 2. 461.

ODE II.

Horace in this Ode commends the wisdom which C. Sallustius Crispus manifested in the employment of his great riches. This Sallust was the nephew of the celebrated historian, and had inherited his wealth.

1. *color*, "beauty."

2. *Abdito terris*, "so long as it is buried in the earth"; i. e. before it has been dug out. — *laninae*, by syncope for *laminae*.

3, 4. *nisi* (*lamna*) *temperato splendeat usu*.

5. *Proculeius;* C. Proculeius Varro Murena, a Roman knight who divided his fortune with his brothers, after they had lost their own possessions in the civil wars. — *aevo* is dative, for *ad aevum*.

6. *Notus animi*, for *notus propter animum*.

7. *penna metuente solvi*, "on her pinion, which will take care never to grow languid." Compare Virg. Georg. I. 246: *Arctos metuentes aequore tingi*.

9. *domando* = *si domes*.

10. *Spiritum*, τὸ ἐπιθυμητικόν, "the passions." Here it refers to the inordinate desire for wealth. — *remotis;* scil. *a Roma*.

11. *et;* the conjunction has here the force of *ita ut:* "than if you were to unite Libya with the distant Gades, so as to make both the Carthaginians in Africa and those who have founded colonies in Spain subject to your sole power."

15. *albo*, "pallid"; an effect of the disease.

17. *Redditum Cyri solio;* the Parthian kings called themselves the successors of Cyrus. — *Phraaten;* Phraates, king of the Parthians, had been driven from his throne on account of his cruelty, and was restored to it by the aid of the Scythians.

19, 20. *populum dedocet uti*, "teaches the people not to use."

22. *propriam*, "permanent"; compare Virg. Aen. III. 85: *Da propriam, Thymbraee, domum et mansuram urbem*.

23. *oculo irretorto;* i. e. in passing by heaps of wealth, he does not turn aside his looks to gaze at them.

ODE III.

Horace, in this Ode, dwells upon his favorite theme, the certain approach of death, and the consequent wisdom of enjoying the pleasures of life, and bearing with patience and equanimity its evils.

2. Dellius, to whom this Ode is inscribed, was remarkable for his political tergiversations, having successively been a partisan of Dolabella, Cassius, Antony, and Caesar. At the period when this Ode was written, A. U. C. 720 or 727, he was the friend of Caesar and Maecenas.

4. *moriture*, "since you must die."

6. *remoto*, "retired."

8. *Interiore nota Falerni;* the names of the consuls of the year were placed upon the vessels in which the wine was stored away, in order to mark its age. It was natural that, in the store-room, those vessels which were first put into it, and which, therefore, contained the oldest wine, should be farthest from the door; hence *interiore nota Falerni* signifies "with old Falernian."

9. *Quo;* i. e. *cui bono? quem in usum?* "for what purpose?" Horace, in contemplating the pleasant spot which he has imagined, breaks out into these exclamations: for what purpose are these beauties of nature, if we do not enjoy them?

15. *res*, "circumstances." — *Sororum;* the Fates.

16. *atra*, "black"; because upon the threads spun by the Fates was supposed to depend the death of each individual.

19. *exstructis in altum*, "heaped up high." In the early ages, wealth consisted, in a great measure, of gold and silver vessels, costly garments, tapestry, &c., which might literally be piled up in a great heap.

21. *prisco natus ab Inacho;* i. e. whether descended from a race of ancient nobility. Inachus was the earliest king of Argos.

23. *sub divo*, "under the light of heaven"; i. e. on earth.

25. *cogimur;* an allusion to the *caduceus*, or wand of Mercury, with which he drove down the shadows to Hades.

26, 27. *Versatur urna*, &c. Necessity, Μοῖρα, was represented as shaking in an urn the lots for all mankind. He whose lot was the first to fall from the urn was destined to die.

28. *cymbae;* Charon's ferry-boat.

ODE IV.

In this Ode, Horace banters his friend Xanthias, who had fallen in love with a beautiful slave.

2. *Prius*, "in former times"; or "before this."

7. *Atrides;* Agamemnon; in the division of the booty, Cassandra, who had previously been violated by Ajax Oileus, fell to his share.

9. *Barbarae;* this term is more especially applied to the Phrygians by Grecian and Roman writers; here it means the Trojans and their allies.

10. *Thessala;* because Achilles had committed great slaughter among the Trojans, and the Myrmidons contributed to the capture of Troy. — *ademtus Hector*, "the loss of Hector."

11. *Tradidit;* i. e. by his death, which made the city more easy to be captured (*leviora tolli*).

13. *Nescias, an*, "you cannot tell but." — *beati*, "rich and noble."

14. *decorent*, "may be an honor."

15, 16. *Regium genus moeret;* i. e. she laments that, being of a royal family,

she has been degraded to slavery. — *Penates iniquos;* she calls them so because they did not protect her country.

17. *scelesta*, "base."

18, 19. *sic fidelem, sic lucro aversam;* this is said ironically; her character was doubtless the very reverse.

21. *teretes*, "well-turned."

22. *Integer*, "not smitten" by her charms. — *fuge suspicari*, "be not jealous of."

23, 24. *Cujus octavum lustrum*, "whose eighth lustrum." As the *lustrum* was five years, this must have been written about the end of the year U. C. 729, when the poet was just completing his fortieth year.

ODE V.

This Ode is addressed to some unknown lover of Lalage, a maiden who is described as being too young for matrimony.

1. *jugum;* marriage, by a well-known and obvious simile, is compared to a yoke.

2. *munia comparis*, "the duties of a yoke-fellow."

9. *Praegestientis*, "vehemently desirous."

10 – 12. Construe: *jam Auctumnus varius distinguet colore purpureo racemos lividos.* — *distinguet*, "will tinge." — *Auctumnus varius*, "bright-hued Autumn"; literally, Autumn which gives a bright hue to the fruits.

14. *quos tibi demserit*, &c.; the years during which the strength increases were said to be added to the life; those during which it diminishes, to be taken away.

20. *Cnidius;* from Cnidus or Gnidus, a city of Caria.

22. Join together *mire falleret.* — *hospites*, "strangers."

23, 24. *solutis crinibus;* until they assumed the *toga virilis*, boys were in the habit of wearing their hair long.

ODE VI.

Horace gives utterance to his wishes for a quiet and retired life. This Ode is addressed to Septimius, who was his tried friend, and appears, from the allusion to the Cantabri, to have been written A. U. C. 728 or 729.

1. *Gades aditure mecum*, "who wilt go with me to Gades," if necessary. "To go to Gades" was a proverbial expression, answering to our "going to the world's end."

2. *Cantabrum;* the Cantabri, a Spanish people, (now Basques,) were conquered by the Romans, but repeatedly rebelled. They were, however, finally subdued, A. U. C. 734, by M. Agrippa.

3. *Barbaras Syrtes*, "the inhospitable Syrtes"; two gulfs, of which the modern names are *Sydra* and *Gabis*.

7. *viarum*, "marches"; namely, while he served as a soldier in the army of Brutus.

10. *Pellitis;* "covered with skins," i. e. to protect their wool.

12. *Phalanto;* Phalantus was a Lacedæmonian, and the leader of the παρθένιοι, who under his guidance founded Tarentum.

14. *Hymetto;* the honey from Mount Hymettus, in Attica, enjoyed a very high reputation.

15. *decedunt*, "yield to"; literally, depart from their place in order to give it up to another.

16. *Venafro;* Pliny testifies that the olive-oil of Venafrum, in the northern part of Campania, was much the best.

18. *Aulon;* a mountain of Calabria, which produced excellent wine.

19, 20. *minimum invidet,* "is by no means envious of"; i. e. "is not inferior to."

21. *Ille locus;* Aulon.

22. *arces;* elevated spots or hills.

23. *Debita,* "due" to friendship.—*spargas* = *spargas.*

24. *Vatis amici;* by these words the poet designates himself.

ODE VII.

Horace congratulates his friend Pompeius Varus upon his return to his country. This Pompeius had been among the proscribed adherents of the republican party, and was probably included in the number of those whose return was permitted in the year U. C. 715.

1. *tempus in ultimum,* "into extreme peril."

2. *Bruto duce;* several battles were fought by Brutus, during the year 711 and 712.

3. *Quis te redonavit Quiritem,* "who has restored thee as a citizen?" i. e. "with the full rights of citizenship."

5. *prime,* "first" in affection, not in point of time.

6. *morantem diem,* "the lingering day"; i. e. the day which, without friendly intercourse, passes slowly.

8. *Malobathro Syrio;* a kind of ointment made of some Indian aromatic herbs. It is called Syrian, because all Indian productions were conveyed to Rome through Syria.

9. *Philippos et celerem fugam,* for *fugam Philippensem.*

10. *non bene,* "not very honorably." To return from battle without one's shield was disgraceful, because in flying the shield was always thrown away. It is remarkable that Archilochus, Alcaeus, and Anacreon make the same confession of themselves.

13. *Mercurius;* Horace makes himself out to have been preserved by Mercury, because poets stood under the protection of that deity.

15, 16. *Te rursus,* &c.; an image taken from a shipwrecked man, who is on the point of reaching the shore, but is carried out to sea again by the retreating wave.

17. *obligatam dapem,* "the sacrifice which you had vowed."

21. *levia,* "polished."

22. *Ciboria;* a large kind of drinking-cup, shaped like the pod of the Egyptian bean, from which it derives its name.—*funde;* scil. *in crines.*

25. *Venus;* i. e. the *jactus Veneris,* or highest throw with the dice. They threw with four dice (*tali*), each of which was marked only on four sides; the *jactus Veneris* was when a different number came up on each.

27. *Edonis;* a Thracian people who were devoted worshippers of Bacchus.

ODE VIII.

The poet expostulates with Barine on her inconstancy and faithlessness.

2. *nocuisset;* the ancients believed that perjury was punished by some visible mark upon the person of the offender.

7. *prodis,* "thou goest forth" into public.

9, 10. *matris cineres fallere;* i. e. to break an oath sworn by the ashes of thy mother.

14. *Simplices*, "guileless."

16. *Cote* = *Caute.* — *cruenta;* Cupid is represented as moistening his whetstone with blood.

17, 18. *pubes* and *servitus* express the same idea: the young men who become thy slaves still increase in number; but by dividing the sentence into two parts, Horace compels us to dwell longer upon it, and thus adds to its strength.

21. *juvencis;* the Latin poets apply this term both to youths and maidens.

22, 23. Construe: *virgines miserae nuper nuptae; miserae*, on account of the infidelity of their husbands.

24. *Aura*, "beauty," "splendor"; compare Virg. Aen. VI. 204.

ODE IX.

Horace in this Ode endeavours to console his friend C. Valgius Rufus for the loss of Mystes, a boy whom he loved. This Valgius was a rhetorician, grammarian, and poet, and seems to have been highly esteemed by some of his contemporaries.

1. *hispidos*, "rough." This epithet is here applied to *agros* by the figure called *prolepsis;* for it is by the rain that the fields are made *hispidi.* — *nubibus;* ablative of separation.

2. *mare Caspium;* the Caspian Sea was thought to be peculiarly liable to storms. — *aut* = *nec.*

3. *inaequales;* i. e. being at one time more violent than at another.

4. *Armeniis;* he alludes to the mountains called Taurus, the extreme cold of which is spoken of by Xenophon, and afterwards by Lucullus.

7. *Gargani;* a mountain in Apulia.

9. *urges*, "dwell upon."

10, 11. *nec Vespero surgente*, "neither when Hesperus rises," in the evening.

12. *Nec fugiente Solem*, "nor when it flies from the (rising) sun"; i. e. in the morning.

14. *senex;* Nestor. His son Antilochus was slain by Memnon.

16. *Troïlon;* one of the sons of Priam. *Infelix puer, atque impar congressus Achilli*, Virg. Aen. I. 475.

18. *querelarum;* see Z. 469.

19, 20. *tropaea et Niphaten;* i. e. triumphs gained on Mount Niphates, over the Armenians.

21. *Medumque flumen;* the Euphrates, which might be called the river of the Medes, i. e. the Parthians. Compare Virg. Aen. VIII. 726: *Euphrates ibat jam mollior undis.*

23. *Gelonos;* the inhabitants of Scythia and Sarmatia. This Ode was probably composed A. U. C. 734, when Lentulus had just gained some important advantages over these nations.

ODE X.

Licinius Murena, subsequently by adoption Terentius Varro Murena, the son of that Murena whom Cicero defended, and brother of C. Proculeius (whose generosity was praised Od. II. 2. 5), and of Terentia, the wife of Maecenas, was a man of a turbulent and ambitious character. He engaged in several conspiracies against Augustus, and was finally put to death,

A. U. C. 731. Horace here exhorts him to more moderation, and points out the dangers which are attendant upon a violent course of conduct.

1, 2. *neque altum semper urgendo*, "by neither always pushing out into the open sea."

3. *nimium premendo*, "by keeping too close to."

6. *caret*, "is far removed from." — *obsolati*, "decayed"; worthless from old age.

10. *Pinus*; the poet refers to the beautiful Italian pine.

11, 12. *summos montes*, "the tops of the mountains." — *Ingens*, *celsus*, and *summos* are emphatic.

14. *Alterum sortem*, "the reverse of the present lot."

15. *Infermes hiemes*, "hideous winters."

18. *Quondam*, "at times," "at intervals."

19, 20. *neque semper arcum tendit Apollo*; Apollo with his bow bent was supposed to send pestilence and destruction among mankind, as he does in the beginning of the Iliad. Horace says, therefore, that the god sometimes appears in this character, and sometimes in the benign and gentle character of the god of music.

22. *appare*, "show thyself."

23, 24. The poet concludes the poem as he commenced it, by comparing the course of human life to the voyage of a ship.

ODE XI.

The poet exhorts his friend Quintius (the same, probably, to whom Ep. I. 16 is addressed) to make a wise use of life.

1. *Cantaber*; this nation had for a long time been rebellious; compare Od. II. 6. 2.

2. *cogitet*, "is planning."

2, 3. *Adria divisus objecto*; this, of course, would render them less formidable.

4. *nec trepides*, "and do not be anxious." — *in usum*, "about the requirements."

6. *Levis*; smooth, beardless, and "tender." The penult is long.

9. *honor*, "beauty."

10. *Luna rubens*; Propertius has also applied this word to the moon: *Luna ruberet aquis*.

14. *temere*, "carelessly," "at our ease."

16. *Assyria*; compare Od. II. 7. 8.

17. *Euius*, Εὔιος, "father Bacchus."

19. *ardentis*, "fiery." It was usual to cool (*restinguere*) the strong wines by mixing them with water.

23. *Maturet*, "that she hasten" to come to us.

23, 24. The order of the words is: *more Lacaenae religata comas in comtum nodum*. The Lacedaemonian women wore their hair tied in a simple knot.

ODE XII.

In this Ode, which is addressed to Maecenas, Horace says, that, as lyric verse is evidently unsuited to the celebration of heroic deeds, the great actions of Caesar would be better described by Maecenas, or any other prose-writer, than by himself. He therefore prefers to sing the praises of Licymnia.

1. *longa;* from A. U. C. 613 to 621. —*ferae;* Numantia made a most desperate resistance to the Roman arms.

3. *Poeno purpureum sanguine;* several naval battles were fought between the Romans and the Carthaginians in the Sicilian Sea.

5. *Lapithas;* see Od. I. 18. 8, note. — *nimium;* an adjective, "given to excess in wine."

6. *Hylaeum;* one of the Centaurs, of the manner of whose death several different accounts are given. Compare Virg. Georg. II. 456.

7. *Telluris juvenes;* the earth-born giants. Apollodorus relates that it was not permitted to any of the gods to slay the giants, and that Jupiter engaged the services of Hercules, who did, in fact, put to death many of them.

8. *contremuit domus;* Virgil also uses this word as an accusative, Aen. III. 648: *sonitumque pedum vocemque tremisco.*

9. *pedestribus,* "prose."

13. *Licymniae;* under this feigned name Horace alludes to Terentia, the wife of Maecenas.

15. *bene mutuis;* compare Cicero ad Att. 14. 17: *litterae bene longae.*

17. *ferre pedem choris,* "to take a part in the dances."

18. *certare joco,* "to contend in playful contest"; in allusion to contests of wit at entertainments, in which prizes were given to those who excelled the others.

19. *nitidis,* "in festive array."

21. *Achaemenes;* the mythical founder of the family of the Achaemenidae, kings of Persia.

22. *Mygdonias;* a part of Phrygia bore the name Mygdonia, from Mygdon, an ancient king.

24. *Arabum;* these, with the Persians and Phrygians, were considered the wealthiest among the nations of antiquity.

25. *Dum,* "whenever."

26. *facili;* feigned, and therefore easy to overcome.

27. *poscente magis;* the cæsura requires that these words should be taken together; construe, therefore, *magis quam poscens,* "more than he who asks for them."

28. *Interdum rapere occupet,* "and sometimes is the first to snatch."

ODE XIII.

THE poet had nearly been killed by the fall of a tree, and after expressing his hearty detestation of the individual who planted the tree, he is led to speak of the uncertainty of life, and the happy condition of the souls of the pious after death.

1 – 3. The construction is: *Ille et nefasto die te posuit* (i. e. *plantavit*), *quicunque primum* (*posuit*), *et* (*postea*) *produxit sacrilega manu.*

3. *Produxit,* "reared."

5. *crediderim,* "I could easily believe."

6. *penetralia,* "the inmost parts of his house."

8. *Hospitis;* the crime of killing a person who was enjoying the murderer's hospitality was considered next in enormity to parricide. — *venena Colcha;* the notoriety which Medea acquired rendered *Colchian* a common epithet for poisons. *Colcha* is a poetical form; compare Ovid. Met. 13. 24: *Colcha carina.*

10. *Tractavit,* "has prepared."

11. *triste lignum,* "cursed log."

13, 14. Construe: *nunquam homini* (*ab homine*) *satis cautum est* (i. e. *caveri*

potest) in (singulas) horas, "man can never be sufficiently on his guard, from one hour to another, against the dangers which he has to avoid."

14. *Bosporum;* the Thracian Bosporus had the reputation of being peculiarly dangerous, on account of frequent storms and strong currents.

15. *Poenus;* Tyrian.

17. *Miles*, scil. *Romanus.* — *celerem fugam;* alluding to the Parthian mode of feigning flight, and then suddenly turning upon their pursuers.

18, 19. *Italum robur*, "prison of the Italians"; Sallust describes the prison called Tullianum, into which even Jugurtha was thrown.

20. *vis*, "shaft."

21. *Proserpinae;* the first syllable of this word is made long by other writers.

23. *discretas*, "divided"; namely, from Tartarus. Among the later writers Orcus is divided into two parts, Elysium and Tartarus.

24. *Aeoliis;* Sappho, as well as Alcaeus, used the Aeolic dialect. — *querentem*, "complaining"; namely, that they did not respond to her love.

27. *dura navis*, "the calamities of the ship"; i. e. of the sea.

28. *fugae*, "of exile."

29. *sacro silentio*, "religious silence." — *Utrumque*, i. e. Alcaeus and Sappho.

32. *Densum humeris;* i. e. crowding so closely that they stand shoulder to shoulder.

33. *ubi*, "since there."

34. *bellua centiceps;* Cerberus.

35, 36. *intorti angues;* Cicero also uses *anguis* in the masculine gender, but it is commonly feminine.

37. *Pelopis parens;* Tantalus.

38. *laborum decipitur*, "is beguiled of his labors." A Greek construction, κλέπτεσθαι τῶν πόνων.

39. *Orion;* he was a great hunter; see Odyss. λ. 572.

ODE XIV.

Horace in this Ode dwells with a certain degree of melancholy upon the shortness of life, and exhorts Postumus, to whom it is addressed, not to suffer himself to be engrossed by anxieties, but to make a wise use of life. We know nothing further of this Postumus, except that Propertius has also addressed to him one of his elegies.

1. *Postume, Postume;* there lies an earnest appeal in this repetition; as if the poet would say, I entreat you to consider well what I am about to say.

4. *indomitae;* unconquered, i. e. "irresistible."

5. *quotquot eunt dies;* as many days as pass, i. e. "on every day that passes."

6. *illacrimabilem;* who cannot be moved by tears, i. e. "inexorable."

7. *ter amplum*, τρισώματον, "with a body thrice the usual size."

8. *Geryonen;* Geryon, son of Chrysaores and Callirrhoë, was slain by Hercules. — *Tityon;* Tityos was slain by Apollo, or Diana, or by both.

9. *Compescit*, "holds confined."

11. *Enaviganda*, "to be crossed." — *reges*, "rich men."

12. *coloni;* farmers who cultivate land not their own.

13. *cruento Marte;* i. e. war.

16. Join together *metuemus corporibus;* not *nocentem corporibus.* — *Austrum;* compare Sat. II. 6. 18, note.

18. *Danai genus;* the fifty daughters of Danaus, who, with one exception, slew their husbands.

19, 20. *damnatus longi laboris*, "condemned to long toil"; the same construction as in the common phrase, *damnatus capitis*.

23. *cupressos;* the cypress was sacred to Pluto, and was usually planted around tombs.

24. *brevem*, "short lived."

26, 27. *mero superbo;* the wine is called proud, because it is supposed to be conscious of its excellence. This is the reading of all the best MSS. Other readings are *pavimentum superbum*, and *superbis coenis*.

28. *Pontificum;* the magnificence of the banquets of the priests had passed into a proverb.

ODE XV.

Horace here inveighs against the luxury of the age, and especially against the excessive magnificence of private dwellings.

1. *Jam*, "presently," "very shortly."

1, 2. *regiae moles*, "royal piles"; buildings fit to be royal palaces.

3. *Lucrino;* the Lucrine lake was near Lake Avernus at Baiae. It was there that Octavianus constructed the Julian harbour, A. U. C. 717.

4. *Stagna*, "fish-ponds." — *platanus caelebs;* Horace calls the plane-tree *caelebs*, because it was not well adapted for having the vine trained over it, which was called *vitibus maritari*.

5. *Evincet*, "shall force to yield." — *ulmos;* the elm was the tree principally used for training vines over it.

6. *copia narium;* i. e. all the flowers from which there arises a sweet scent.

7. *Spargent olivetis odorem*, "will shed their perfume in the olive-grounds"; i. e. will be cultivated instead of olives.

10. *ictus;* the idea of the sun, which is to be understood, is contained in the word *fervidos*.

12. *Auspiciis*, "by the examples."

13. *Privatus illis census erat brevis*, "their private property was small."

14. *Commune*, τὸ κοινόν, "the public wealth."

14, 15. *privatis decempedis*, "by private measures of ten feet." The meaning of the passage is: no private man erected porticos facing the north so large that it required a measure of ten feet long to measure them.

17. *fortuitum*, "to be found everywhere"; i. e. cheap, "mean."

20. *novo saxo;* i. e. rock lately dug from the quarry. Caesar Octavianus had ordered the restoration of a number of temples which had become dilapidated.

ODE XVI.

The poet addresses Grosphus, a Roman knight, and shows that men of every different station in life are in search of ease and freedom from care.

1, 2. *in patenti prensus Aegaeo*, "caught on the open Aegaean Sea."

3. *certa;* i. e. by which they might confidently direct their course.

6. *Medi*, "the Parthians."

9, 10. *consularis lictor*, "the consular lictor"; each consul was attended by lictors, bearing the *fasces*. It means, therefore, here, "the pomp and influence of high official station."

11, 12. *laqueata tecta;* in the houses of the wealthy, the ceilings were formed

into compartments, by means of pieces of timber crossing the beam at right angles; these compartments were filled with paintings, or ornamented with gold and ivory.

13. *Vivitur parvo bene (ab eo), cui, &c.*

14. *salinum;* the possession of a silver salt-cellar, descended from his ancestors, indicates a moderate patrimony, equally removed from poverty and excessive wealth.

15. *leves,* "gentle," "sweet."

17. *fortes;* said with irony: "we, who think ourselves so strong." — *jaculamur,* "aim at," "strive to reach."

18, 19. *Quid terras alio calentes sole mutamus?* "Why do we exchange our own country for lands warmed by another sun?" The whole difficulty which had been found in these words vanishes, if we remember that *mutare* signifies "to take in exchange for," as well as "to change away for." Thus they said equally *mutavit patriam exilio,* and *mutavit exilium patria.*

19. *Patriae exsul, πατρίδος φυγάς,* "fugitive from his country."

21. *vitiosa,* "unhealthy."

23. *agente,* "driving before it."

25. *Lautus in praesens,* "satisfied with the present." — *quod ultra est,* "what lies beyond"; i. e. "the future."

26. *Oderit,* "let it avoid." — *lento,* "tranquil."

30. *Tithonum;* see Od. I. 28. 8, note. — *minuit,* "consumed."

32. *hora,* "opportunity."

33. *greges,* scil. *ovium;* with *greges, circumbalant* must be understood.

34. *hinnitum;* the final syllable suffers elision before *apta.*

35. *Apta,* "well adapted for."

35, 36. *bis tinctae;* wool which had been twice dyed, in Greek δίβαφος, assumed a deeper shade of purple. — *Afro murice;* the *murex,* or shell-fish from which the favorite purple dye was extracted, was found on the coasts of Phoenicia, of Africa, and of Laconia.

38. *Spiritum Graiae tenuem Camenae,* "the subtile poetic fire of the Grecian Muse."

39. *malignum;* i. e. envious of those who excel in anything.

ODE XVII.

Horace offers consolation to Maecenas, who had been afflicted with a severe and tedious illness, and exhorts him not to give way to dejection.

1. *Cur me exanimas,* "why dost thou distress me?"

6. *Maturior vis,* scil. *leti;* "an earlier death," namely, than mine. — *altera,* "I, the other part."

8, 9. *Ille dies utramque,* &c. Maecenas and Horace did, in fact, die in the same year, A. U. C. 746.

9, 10. *Non ego perfidum dixi sacramentum,* "I did not take a false oath."

13. *Chimaerae;* these monsters are placed by Virgil at the entrance to Tartarus. Compare Virg. Aen. VI. 286.

14. *Gyas;* one of the giants. There is some doubt about the name, which in several MSS. is *Gyges.*

16. *Justitiae;* Δίκη, the daughter of Jupiter and Themis, and the sister of the Parcae.

17. *Seu Libra, seu Scorpius;* Horace, like all his contemporaries, believed that the constellations under which each individual was born had an influence, either favorable or unfavorable, upon his life. — *adspicit,* "looks upon me"; i. e. "influences my existence."

18. *pars violentior*, "the more powerful part"; one constellation was supposed to have a predominant influence.

22, 23. *Te Jovis impio*, &c.; Jupiter and Saturn were in astrology considered the most powerful rulers of destiny; the former exercised a beneficent, the latter a baleful influence.

23. *refulgens*, "shining in opposition." *Saturno* is governed both by *refulgens* and by *eripuit*.

26. *Laetum sonum;* the people testified by applause their joy at the recovery of Maecenas.

27. *truncus illapsus;* compare Od. II. 13.

28. *Sustulerat;* the use of the indicative instead of the subjunctive indicates the greater certainty of the hypothetical result.

29. *levasset*, "had averted." — *Mercurialium*, "under the protection of Mercury"; i. e. poets.

ODE XVIII.

The poet expresses his contempt for men who are greedy of wealth, and describes himself as perfectly contented with his own moderate circumstances. The account which he gives of his dwelling is, doubtless, a correct description of his Sabine villa, and is amply corroborated by the researches of a recent traveller, Mr. Dennis, whose graceful narrative appears in a letter printed by Mr. Milman in the introduction to his edition of Horace. The site of the farm is identified by a knoll crested with chestnuts. "This knoll," says Mr. Dennis, "stands at a bend of the stream, or rather at a point where several rivulets unite to form the Digentia. Behind the knoll stood the farm. A few remains of brick wall, a scattered fragment or two of columns, not of marble or other foreign materials, but of ordinary travertine, and a small piece of mosaic pavement, mark the exact site. These are the sole traces now visible; but my host, Giuseppe Onorati, tells me that within his memory — some fifty years ago — the mosaic floors of six chambers were brought to light, but were covered again with earth, as nothing was found to tempt to further excavation. The mosaic, still shown, is black and white, in very simple geometrical figures, and with the other remains is quite in harmony with an abode where *Non ebur neque aureum*, &c."

2. *lacunar;* compare *laqueata tecta*, Od. II. 16. 11, 12, note.

3. *trabes Hymettiae*, "architraves (made of the white marble) of Mount Hymettus," near Athens.

5. *Africa;* the Numidian marble was dark. The ancients were fond of a mixture of various kinds of marble.

5, 6. *neque Attali ignotus heres;* Attalus had made the Roman people his heirs, and the persons who were sent to settle the affairs of the inheritance must have been able to acquire large fortunes. Horace, therefore, says, with some degree of irony, that he has not unexpectedly become rich by some stroke of fortune, like these men, who were, of course, personally unknown (*ignotus heres*) to Attalus.

7, 8. *Nec Laconicas*, &c.; the coast of Laconia was one of the places where the purple was found. These two lines express several facts: first, that Horace did not make use of purple garments, tapestry, &c.; secondly, that he is not rich and noble, since he has no clients. That the *clientae*, the wives of his clients, were *honestae*, "free-born," would increase his dignity still more.

10. *Benigna vena*, "an abundant vein"; a metaphor taken from mining

11. *Me petit*, "seeks my company."

12. *potentem amicum;* any powerful friend; not Maecenas alone, as some commentators suppose.

14. *Sabinis;* the Sabine farm, which he had received as a present from Maecenas.

17. *Tu;* addressed to some rich old man.

18. *sub ipsum funus;* on the very edge of the grave.

20. *Baiis;* Baiae was a sea-coast town in Campania, where the wealthiest Romans had splendid villas. Some of these were erected on large piles of earth and stone, which projected into the sea. This is what *summovere litora* refers to.

24. *Revellis terminos;* terrible imprecations were pronounced against those who tore up or removed landmarks.

28. *vir;* some client whom the rich man has defrauded and ejected from his inheritance. — *sordidos,* "squalid."

29 – 32. The construction is: *Nulla aula certior manet herum divitem (aula) destinata fine Orci rapacis,* "no palace awaits the rich master with greater certainty, than that which is marked out by the limits of all-devouring Orcis."

33. *recluditur;* i. e. in order to receive them.

34. *satelles Orci;* Charon.

36. *Hic;* scil. *Orcus.*

37, 38. *Tantali genus;* Pelops, Atreus, Agamemnon, and Orestes.

38. *functum;* compare Cic. Tusc. 1. 48: *qui labores morte finisset graves.*

ODE XIX.

A HYMN in honor of Bacchus, in which Horace appears to have imitated some Greek original.

1. *carmina,* "mystic hymns" belonging to his worship.

4. *Capripedum;* thus Simonides calls Pan τραγόπουν.

6, 7. *turbidum laetatur,* "feels joy mingled with agitation."

9. *Fas est mihi,* &c.; i. e. by the inspiration which I feel, I know that it is permitted to me to sing, &c. — *Thyiadas;* Θυϊάδες, from θύειν, "the Bacchantes."

11, 12. *truncis cavis;* honey flowing from the hollow trunk of a tree was a well-known symbol of abundance. Compare Virg. Ecl. IV. 30: *Et durae quercus sudabunt roscida mella.*

12. *iterare,* "to describe again"; i. e. after it has so often been done.

13. *beatae conjugis;* Ariadne.

14. *honorem;* alluding to the constellation called "Ariadne's crown." — *Pentheï;* Pentheus, king of Thebes, who refused to acknowledge the divinity of Bacchus, and, according to Euripides and Theocritus, was torn to pieces on Mount Cithaeron, or Parnassus, by his own mother and sisters.

16. *Lycurgi;* Lycurgus, king of the Edoni, who was struck with blindness for driving Bacchus from his kingdom.

17. *amnes;* alluding to Bacchus having arrested the course of the Hydaspes and Orontes, to enable him to cross those rivers. — *mare barbarum;* the Indian Ocean, which he calmed.

18. *separatis,* "remote."

19, 20. *Nodo coërces,* &c., "thou bindest the hair of the Bistonides (Thracian Bacchantes) with a knot of vipers, without harm (to thyself or them)."

21. *Tu,* &c.; when the giants waged war against the gods, and Terra told Jupiter that he could only conquer them by the aid of two heroes or demi-

gods, he sought the assistance of Hercules and Bacchus. The latter assumed the form of a lion.

23. *Rhoetum;* one of the giants.

28. *Pacis eras mediusque belli,* "thou wert equally prompt for peace and war."

29. *insons,* "doing thee no harm."

30. *Cornu;* the horn was the ancient symbol of irresistible strength.

31. *trilingui,* "three-tongued," for three-headed.

32. *tetigitque crura,* for *cruraque tetigit.*

ODE XX.

Horace describes himself as transformed into a swan, and about to leave the earth; and he predicts that he shall enjoy eternal glory as a great poet. Some commentators suppose the Ode to be written in a playful spirit, and with an intentional affectation of vanity; but Orelli argues that such an interpretation is wholly inadmissible.

1. *Non usitata;* because he was the first Roman who wrote lyric poetry.

2. *biformis;* half man, half swan; at the moment of undergoing transformation.

4. *invidia major,* "above the reach of envy."

6. *quem vocas,* "whom you invite" into your society. Some editions punctuate *quem vocas dilecte, Maecenas,* "whom you, Maecenas, call my dear Horace"; but the metre does not admit of this punctuation.

9. *residunt,* "are settling on."

13. *Daedaleo ocior;* some critics, in order to avoid the hiatus, have changed *ocior* into another word, as *notior, tutior,* &c.

14. *gementis;* compare Virg. Aen. V. 806: *gemerent repleti amnes.*

18. *Marsae* is put for *Romanae,* because the Marsi constituted the strength of the Roman infantry.

19. *Noscent,* "shall become acquainted with me"; i. e. shall hear my song. — *peritus;* he calls the Spaniard and the Gaul *peritus,* by the figure termed *prolepsis;* they were only to become so through hearing him.

24. *supervacuos,* "superfluous"; because his memory would live without them. Horace is the earliest author, of those whose works we possess, who uses this form of the word. Cicero always has *supervacaneus.*

ODES.—BOOK III.

ODE I.

The general idea contained in this Ode is expressed in the twenty-fifth verse: that man only can be happy whose desires are moderate.

1. *profanum,* "uninitiated"; *profani* are properly the ἀμύητοι, those who are not initiated into sacred mysteries. — *arceo,* "bid them keep at a distance."

2. *Favete linguis;* this was a form of expression connected with the cele-

bration of sacred rites, when those present were commanded to preserve silence, lest some word of ill omen should be accidentally spoken. *Favete linguis*, literally, "be propitious with your tongues," came, therefore, to signify, "listen in silence." Compare Aristoph. Thesmoph. 39: Εὐφημεῖτε νῦν ἔστω λεώς.

2, 3. *carmina non prius audita;* he means that his precepts and admonitions are opposed to those received in the world.

4. *Virginibus puerisque* simply means "to the young."

5. *in proprios greges;* because kings are called the shepherds of their people.

7. *Gigantео triumpho;* the victory over the giants firmly established the power of Jupiter.

8. *supercilio;* compare Virg. Aen. IX. 106: *totum nutu tremefecit Olympum.*

9. The connection of this with what has preceded is as follows:—Even kings, the most powerful of men, are subject to the dominion of Jupiter; and so, also, with other men, although some excel others in wealth, in family, or in power, all are equally subject to the laws of necessity. Z. 621. (*a*).

9. *Est ut;* the Greek ἔστιν ὅτεος, "it happens that."

11. *Campum*, "the Campus Martius."

12. *Moribus meliorque fama;* i. e. although inferior in point of birth, he excels him in personal character.

13. *Contendat*, "competes" for office.

14. *Necessitas* is here, as also in Od. I. 35. 17, a goddess; but the Latin poets speak of it thus far less frequently than the Greeks do of Ἀνάγκη.

16. *urna;* Necessity is represented as shaking in an urn the lots which decide the hour of each individual's death.

17. *Destrictus ensis*, &c. The poet now goes on to show, by the well-known story of Damocles and Dionysius of Syracuse, that much less can they be happy whose conscience keeps them in constant terror.

24. *Tempe* is put for any pleasant valley.

27. *Arcturi cadentis;* Arcturus sets in Italy on the 29th of October, which is generally a stormy season.

28. *Haedi;* these stars rose on the 6th of October, when rain and wind frequently occurred; compare Virg. Aen. IX. 668.

30. *mendax*, "deceitful"; not keeping its promise of a rich harvest.—*arbore;* used collectively, "the olive-trees."

34. *molibus;* the masses of stone and cement which were thrown into the sea, to serve as a foundation for the marine villas, which the wealthy were in the habit of erecting in this manner.

34, 35. *frequens redemtor; frequens* should be connected with the words *cum famulis*, and translated as if it were *cum frequentibus famulis.*

37. *Minae*, "inward threats"; stings of conscience.

39. *aerata*, "brazen-beaked."

41. *Phrygius lapis;* a very costly kind of marble, now called *paonazzetto*, which was brought from Synnada in Phrygia. The pillars in the Pantheon of Agrippa are of this marble.

42, 43. *purpurarum sidere clarior usus*, for *purpureae vestes, quibus utuntur, clariores sidere.*

44. *Achaemenium*, "Persian"; Achaemenes was the first king of the Persians. The Romans called the productions of India and Arabia Persian or Syrian, because it was through those countries that they received them.

45, 46. *novo ritu*, "in some new style of architecture."

47. *permutem;* compare Od. II. 16. 18, 19, note.

ODE II.

In this Ode, Horace exhorts the young men of Rome to imitate the virtues of their ancestors, especially their valor in war, their piety towards the gods, and their good faith towards men.

1. *amice*, "with good-will," i. e. "patiently."

5, 6. *trepidis in rebus*, "in dangers."

6. *Illum;* i. e. "him," who is thus really brave.

7. *Matrona;* it was a usual thing, in early times, for the women to be spectators of a battle from the walls of the besieged city.

13. *Dulce et decorum*, &c., "(Let the Roman youth reflect that) it is sweet," &c.

16. *Poplitibus*, like *tergo*, signifies flight.

17. *nescia*, "which never experiences."

19. *secures*, "the fasces"; the insignia of office.

21. *immeritis mori;* undeserving of death, i. e. "worthy of immortality."

26, 27. *Cereris sacrum arcanae;* many attempts have been made to discover the nature of the Eleusinian mysteries which were revealed to the initiated, but without any satisfactory result. The most probable supposition is that according to which "they were the remains of a worship which preceded the rise of the Hellenic mythology and its attendant rites, grounded on a view of nature less fanciful, more earnest, and better fitted to awaken both philosophical thought and religious feeling." Thirlwall, Hist. of Greece, Vol. II. p. 140.

28, 29. *fragilem phaselum;* the *phaselus*, which was properly an Egyptian vessel, was built for speed, without much attention to strength.

30. *incesto addidit integrum*, "has connected (in punishment) the innocent with the violator of religion."

31. *antecedentem*, "though he has the start"; i. e. thinks himself safe.

32. *Deseruit*, "gives up the pursuit of." — *pede claudo*, "with a lame foot"; i. e. although slow.

ODE III.

Horace recommends to his fellow-citizens firmness and constancy, as the principal virtues of their ancestors, and illustrates his subject by adducing illustrious examples, and especially Romulus. Hence he takes occasion to introduce Juno advocating the admission into the number of the gods of the founder of Rome, an indirect compliment to Augustus who was, in a manner, its second founder. It has been supposed that Horace caused Juno to forbid the Romans from entertaining the idea of restoring at any time the city of Troy, in order to dissuade Augustus from executing a project which he had conceived of removing thither the seat of government. There is, however, no proof that Augustus ever did entertain such an idea. Suetonius (Caes. 79) relates it of Julius Caesar, and assigns it as one of the causes of his death. It is more probable that Horace may even then have foreseen the ultimate removal of the seat of government which took place under Constantine, and wished to avert the evils which such an event would naturally cause.

The first eight lines of this Ode were repeated by the celebrated Dutch hero, De Witt, while undergoing the torture of the rack.

2. *ardor*, "fanaticism."

3. *vultus*, "the (stern or angry) countenance."

4. *Mente* is the ablative of separation.
7. *illabatur*, "fall on (him)."
8. *ruinae*, "the wreck."
10. *Enisus*, "having attained with much labor." — *arces igneas*, "the starry heights of heaven."
13. *Hac (arte) te merentem.*
14. *Vexere*, "carried thee" to the abode of the gods. — *tigres;* the tiger, or rather the panther, was associated in this manner with Bacchus, in order to indicate that he subdued natural fierceness, and introduced the elements of civilization.
16. *Acheronta fugit*, "escaped Acheron," i. e. the regions of dead mortals, and was raised to heaven.
17. *Gratum;* because they all favored Romulus.
19. *Fatalis;* destined by the Fates to cause the destruction of Troy. — *judex;* in allusion to the judgment which he was chosen to pronounce between Juno, Minerva, and Venus.
20. *mulier peregrina;* Helen, whom Juno will not condescend to mention by name.
21. *ex quo;* the fall of Troy was decreed by the Fates, "from the time when," &c. — *destituit*, "defrauded of."
24. *duce;* i. e. Laomedon.
25. *Lacaenae adulterae;* it is best to construe this as a genitive after *hospes.*
29. *ductam*, "protracted."
32. *sacerdos;* Ilia or Rhea Silvia, a vestal virgin.
33. *redonabo;* Horace appears to be the only author who uses the word *redonare;* here it is put for *donare.*
35. *adscribi*, "to be enrolled among"; a military term.
42. *Capitolium;* the Capitol, sacred to Jupiter, was looked upon as a kind of pledge of the continued preservation of the Roman empire.
46. *medius liquor;* the Mediterranean Sea.
51. *Quam cogere*, "than to heap up," or "scrape together." Some editions connect *cogere humanos in usus;* but that destroys the comparison between *humanos in usus* and *sacrum.*
52. *sacrum;* the golden vases, &c., consecrated in the temples of the gods.
53. *obstitit;* the perfect tense used as an aorist.
55. *ignes*, "the fire (torrid heat) of the sun."
58. *nimium pii;* namely, towards the city from which their race is sprung.
61. *alite lugubri*, "with sad (evil) omens."
63. *victrices;* i. e. whose victory is very certain.
65. *aheneus*, "brazen"; it here means "the strongest possible."
66. *Auctore Phoebo;* because Apollo was the former founder of Troy. — *meis;* Juno was more especially worshipped at Argos, where she had a celebrated temple.
70. *pervicax*, "forward," "bold."
72. *tenuare* is a poetical word for *extenuare.*

ODE IV.

In this Ode, which is addressed to Calliope, Horace speaks of the benefits which are conferred upon mankind by the Muses, and pronounces a eulogium upon Augustus, for the wisdom and moderation of his conduct.

3. *acuta*, "clear," "liquid."
4. *fidibus citharaque*, "on the strings of the lyre." Compare Virg. Aen. VI. 120: *Threïcia fretus cithara fidibusque canoris.*

5. *Auditis*, &c.; this is addressed by Horace to the supposed bystanders.

6. *Insania*, "poetic fury," ἐνθουσιασμός. — *pios*, "sacred."

9, 10. It seems at first sight inconsistent that he should be *in Volture Apulo*, and yet *extra limen Apuliae;* but Mount Voltur, which was situated above Venusia, the birthplace of Horace, commenced in Apulia, and extended into Lucania; so that, being principally in the former, it was called "Apulian Voltur," and yet on some part of it Horace might justly be said to be "without the boundaries of Apulia." Another difficulty has been found in the quantity of the first syllable, which is long in the former line, and short in the latter; but this need create no surprise, since the same irregularity is frequently seen in proper names, as *Prĭāmŭs* and *Prĭāmĭdēs*.

14. *Acherontiae;* a town of Apulia, now called Acerenza. The poet calls it *nidum*, on account of its lofty situation.

15. *Bantinos;* from Bantia, in Apulia, now Banzi or Vanzi.

16. *Forenti;* another Apulian town. There is now a village on the spot, called *I Castelli*, three or four miles from the modern Forenza.

17. *Ut;* this does not here express the purpose, but is to be joined to *mirum quod foret*.

20. *Non sine dis*, "with the aid of the gods."

23. *supinum;* i. e. lying on the declivity of a hill.

24. *liquidae Baiae*, "Baiae with its pure atmosphere."

26. *Philippis;* compare Od. II. 7. 9.

27. *Devota;* devoted to the infernal deities, i. e. "accursed."

28. *Palinurus;* a promontory on the coast of Lucania, which was celebrated for frequent shipwrecks. It was named after Palinurus, the pilot of Aeneas.

30. *Bosporum;* compare Od. II. 13. 14, note.

32. *Assyrii;* the poets frequently say Assyria, for Syria.

34. *Concanum;* a people of Hispania Tarraconensis, who were said to drink the blood of horses. Virgil relates the same of the Geloni, Georg. III. 461 – 463.

35. *pharetratos Gelonos;* compare Virg. Aen. VIII. 725: *sagittiferosque Gelonos*.

36. *Scythicum amnem;* the Tanais.

37. *altum*, "illustrious."

38. *addidit;* he distributed his discharged soldiers among the colonies already existing, thus adding them to these. Compare Tacit. Ann. 13. 81: *Coloniae Capua atque Nuceria additis veteranis firmatae sunt*. This is the true reading, but some editors have substituted *abdidit*.

40. *Pierio antro;* the seat of the Muses.

41. *lene consilium;* i. e. clemency and moderation.

44. *caduco*, "rushing swiftly down" upon them; *corusco*, as some editions read, would be a mere ornamental epithet, and very tame in this place.

45. *inertem;* the same as *bruta tellus*, Od. I. 34. 9.

50. *horrida*, "bristling" with their many arms, as an army does with its spears.

51. *Fratres;* Otus and Ephialtes. Compare Virg. Georg. I. 280. — *opaco*, "thickly-wooded."

53. *Mimas;* he is represented by Hesiod as a Centaur, by Euripides (Ion, 214) as a giant.

56. *Enceladus;* he was overthrown by Minerva, and Mount Ætna placed over him.

58. *avidus*, "eager" for battle.

61. *Castaliae;* the celebrated spring on Mount Parnassus, the favorite

abode of Apollo. Compare Pind. Pyth. 1. 40: Παρνασσοῦ τε κράναν Κασταλίαν φιλέων.

63. *natalemque silvam;* on Mount Cynthus in Delos.

64. *Delius et Patareus;* Servius, in a note to Virg. Aen. IV. 144, tells us that Apollo gave oracular responses during six months at Delos, and during the remaining six at Patara, in Lycia. — *Patareus* is a trisyllable.

67. *idem*, "and yet they."

69. *Gyas;* see Od. II. 17. 14, note.

70, 71. *integrae Dianae*, "of the virgin Diana."

73. *suis;* because they were her own offspring.

75. *peredit* and *reliquit* are perfects, *adhuc*, "as yet," being understood. Some editions read *relinquit* and make them presents.

79. *Custos;* because never to leave him, but incessantly to prey upon his liver. — *amatorem;* Pirithoüs is so called, on account of the attempt which he made to carry off Proserpine.

ODE V.

PHRAATES, having refused to restore the standards which had been captured from the Romans under Crassus and Antony, was at length compelled to do so by Augustus, who sent an army to Asia for that purpose. Horace takes occasion to address him in a complimentary Ode, which was, therefore, written A. U. C. 734.

1, 2. *credidimus;* i. e. we always have believed, and still do. — Join together *coelo regnare.*

5, 6. Join together *maritus conjuge barbara*, i. e. *habens conjugem barbaram.* — *virit*, "did he live?" i. e. prolong his life. This is an indignant exclamation; the soldiers of Crassus, who were made prisoners, purchased their lives by marrying Parthian women.

7. *Pro curia inversique mores!* "alas for the Senate (i. e. the ruined dignity of the Senate) and the corrupted morals" of my country!

8. *Consenuit;* thirty years had elapsed since the defeat of Crassus.

9. *Marsus et Apulus;* these were the most warlike of the Italian tribes.

10. *Anciliorum*, "the sacred shields"; called by Ovid *nubigenas clypeos*, Fast. 3. 373. — *nominis;* scil. *Romani.*

11. *Vestae;* the sacred fire of Vesta was the pledge of the safety of Rome.

12. *Jove;* the temple of Jupiter in the Capitol; i. e. "the Capitol."

15, 16. *trahentis perniciem*, &c. Regulus advised his countrymen not to redeem the prisoners taken by the Carthaginians, since it would be a bad example for the future, if the Roman soldiers depended upon being ransomed.

17. *immiserabilis*, "without pity."

23. *Portas;* scil. *Carthaginis.*

24 *Marte populata nostro*, "which had been devastated by our army." — *coli*, "again cultivated."

25. *scilicet acrior;* spoken in irony.

27. *Damnum;* i. e. it will be a loss that the soldiers will hereafter be willing to be made prisoners.

28. *medicata*, "tinged," "stained."

30. *deterioribus*, "to those who have once been degraded."

33. *Qui se credidit*, "who has thrown himself upon the mercy of."

34. *Marte altero*, "in a new war."

37. *Hic*, "this soldier"; he who has thus allowed himself to be made a prisoner.

38. *Pacem duello miscuit*, "has confounded peace and war"; i. e. has in the midst of war improperly made peace.
42. *capitis minor*, "deprived of his rights as a freeman."
45. *labantes*, "wavering."
51. *Dimovit*, "he moved out of his way."
53. *longa negotia*, "the tedious business," which he would therefore be glad to have concluded.
55. *Venafranos;* compare Od. II. 6. 16, note.
56. *Lacedaemonium;* compare Od. II. 6. 12, note. Venafrum and Tarentum were both considered to be among the most pleasant parts of Italy.

ODE VI.

HORACE laments the degeneracy of the age, and exhorts the Romans to return to the pure morals of their ancestors. The allusion to the victory over the Parthians points to the year U. C. 734 as the date of the composition of this Ode.

1. *Delicta majorum;* by the crimes of their ancestors, Horace means the civil wars, which commenced under Sylla, nearly two generations previously.
2, 3. *templa* are any consecrated places; *aedes*, sacred buildings.
5. *Dis te minorem quod geris;* i. e. because thou treatest with veneration the gods, as superiors.
6. *Hinc* (*oritur*) *omne principium.* — *exitum*, "the result." — *principium* is a trisyllable, pronounced *princip-yum*, and, the last syllable being elided before *huc*, it becomes *princip-y' huc.*
8. *Hesperiae*, "to Italy."
9. *bis;* once under Crassus, A. U. C. 701, and again under Antony, A. U. C. 718. — Monaeses and Pacorus were leaders of the Parthians.
10. *Non auspicatos*, "commenced under unfavorable auspices."
12. *Torquibus exiguis;* slight golden chains are said to have been the sole ornament of the Parthian soldiers.
14. *Dacus;* the Daci fought on the side of Antony at Actium, and, if he had gained that battle, would of course have entered Rome. — *Aethiops;* the Egyptians, who manned the ships of Antony.
17. In reading the following passage, it is necessary to remember that at this period the marriage vows were so notoriously violated, and repudiations and divorces so frequent, as to have called for the enactment of new and stringent laws.
18. *domos*, "the family relations."
21. *Motus Ionicos;* the Ionic dance was of a very voluptuous character.
23. *Jam nunc*, "even now," while yet quite young.
24. *De tenero ungui;* i. e. while yet a child.
26. *Inter mariti vina*, "while her husband is drinking." — *neque eligit*, "she makes no choice"; i. e. she gives to all indiscriminately.
31. *navis Hispanae magister;* as large quantities of the precious metals were brought from Spain, those who traded with that country were generally rich.
34. *sanguine Punico;* the reference is to the first Punic war. Pyrrhus was defeated by M. Curius, A. U. C. 479, Hannibal by P. Scipio, A. U. C. 552; Antiochus the Great by M. Acilius Glabrio, A. U. C. 563, and by L. Cornelius Scipio, A. U. C. 564.
38. *Sabellis*, "Sabine." Virgil speaks of the hard and laborious life led by the Sabines.

42. *juga demerat;* as Hesiod makes Aurora place the yokes upon the oxen, so Horace here makes the setting sun take them off.
45. *Damnosa,* "destructive."

ODE VII.

He consoles Asterie for the absence of her lover, Gyges, and exhorts her to be constant to him, and to reject the advances of Enipeus.

3. *Thyna mare beatum;* Gyges is described as a merchant. The Thyni were a Thracian people, inhabiting what was subsequently called Bithynia.
4. *fide;* an old genitive.
5. *Oricum;* a town of Epirus, at the entrance of the Adriatic.
6. *Post Capraе sidera,* "after the rising of Capra," a star in the left shoulder of Auriga; it rises on the 28th of September.
7, 8. *non sine multis lacrymis;* i. e. shed on her account.
10, 11. *tuis ignibus,* "for thy love"; i. e. for Gyges whom thou lovest. Thus Delia (Ovid. Am. III. 9. 56) says, *Vixisti, dum tuus ignis eram,* where *tuus ignis* is Delia herself.
13. *Proetum;* Proetus was king of the Argives.
18. *Magnessam;* from Magnesia, a city of Thessaly.
20. *Fallax,* "deceitfully."—*movet,* "brings forward."
22. *integer,* "uncorrupted."
28. *Tusco alveo;* compare Od. I. 2. 13, *Tiberim—litore Etrusco,* and note.
29, 30. *Prima nocte,* &c. The poet warns Asterie to beware of listening to serenades.
32. *Durum,* "cruel"; insensible to love.

ODE VIII.

In this Ode the poet replies to Maecenas, who is supposed to have expressed his surprise at receiving from him an invitation to a festive entertainment on the Calends of March, the day on which the Matronalia, a festival in honor of Juno Lucina, were celebrated.

2. *Quid velint,* "what mean."—*acerra,* "the incense-box."
5. *Docte sermones,* &c.; this is said jocosely: "thou who art learned both in Greek and Latin," and art therefore acquainted with the rites and ceremonies of both nations.
7. *caprum;* goats were sacrificed to Bacchus, because they injured the vines by gnawing them.—*funeratus,* literally "buried," here "killed."
9. *anno redeunte,* "each returning year."
11. *bibere institutae,* "which learned to drink." The Romans used to store their wine so as to be exposed to the smoke of the house.
12. *Consule Tullo;* there were two consuls of this name, but the reference is probably to L. Volcatius Tullus; in that case, the wine was now forty-six years old.
14. *centum* is put for an indefinite large number.
17. *Mitte civiles curas;* during the absence of Augustus in the East, Maecenas stood at the head of all public affairs.
18. *Daci Cotisonis;* the Daci, under their leader Cotiso, were defeated with great slaughter by Lentulus, A. U. C. 734.
19. *Medus,* &c.; the Parthians were now divided into the parties of Phraates and Tiridates.—*infestus;* scil. *Romanis.*—Join together *Dissidet sibi.*

22. *Cantaber;* the Cantabri, in Northern Spain, were also defeated A. U. C. 734. — *sera catena*, because it was the last part of Spain which was made subject to the Romans. Compare Od. II. 6. 2.

23. *Scythae;* the same whom, Od. II. 9. 23, he more properly calls Geloni. — *laxo arcu*, "with unbent bow"; i. e. abandoning their project of invading the Roman dominions.

25. *Negligens*, "not uneasy."

26. *privatus*, "since you are a private person." Maecenas, though what we should call the prime minister of Augustus, never filled any of the great offices of the state, and was therefore, according to Roman phraseology, strictly speaking *privatus*.

ODE IX.

THIS Ode describes a reconciliation between a lover and his mistress. It partakes of the character of the Amoebaean poem, inasmuch as the second speaker, in each of his verses, takes up the ideas contained in those of the first, and tries to carry them farther; but it differs from the strict Amoebaean poem in not being a contest for a prize.

1. *Donec* = *dum*.

2. *quisquam potior*, "any more favored rival."

3. *dabat*, for *circumdabat*.

5, 6. *alia arsisti; ardere aliquo* and *ardere aliquem* are both used by Horace, and some editions in this place read *aliam;* but *alia* is supported by the best authorities.

7. *Multi nominis*, "of great renown."

8. *Ilia*, or Rhea Silvia, the mother of Romulus and Remus, and therefore the most illustrious female name in Roman history.

12. *animae superstiti*, "her soul, (i. e. her life,) so that it may survive mine."

13. *face mutua;* a mutual torch, i. e. "mutual love."

18. *Diductos*, "severed," "parted."

20. *janua*, "the door" of his house.

22. *improbo*, "stormy"; *improbus*, with the poets, is everything that is excessive.

ODE X.

THIS Ode is a kind of serenade, παρακλαυσίθυρον.

1. *Tanain;* the Scythian river, most remote from Rome.

3. *incolis*, "which have their dwelling there."

5. *nemus;* there was always a kind of court-yard within a Roman house, which was called *impluvium*, and which generally contained trees.

7. *ut* = *quomodo*.

8. *Puro numine*, "by his clear influence"; frost is more severe in clear nights.

10. The construction is *Ne retro currente rota (etiam) funis eat (retro);* the allusion is to a weight which is being drawn up by a pulley or wheel; if the rope is allowed to slip, the wheel and the rope will both go backwards, and the weight will fall to the ground. The application here is, Take care that you are not suddenly humbled and punished for your haughtiness towards your lovers.

11, 12. *Non te Penelopen*, &c.; i. e. noble birth does not give you the right, as it did Penelope, to be haughty towards your admirers.

14. *tinctus viola;* compare Virg. Ecl. II. 47, *Pallentes violas.* Petrarch has imitated this expression (Son. I. 187), *Un pallor di viola e d' amor tinto.*

19. *liminis*, scil. *duri.*

ODE XI.

THE poet implores Mercury to teach him such measures on the lyre as may enable him to melt the heart of Lyde.

1. *nam;* this word implies, "you can grant my request, for," &c.

2. *Movit lapides;* Amphion is said to have built the walls of Thebes by the tones of his lyre.

3. *testudo*, "shell."

5. *loquax*, "vocal." — *olim;* i. e. before strings were applied to it.

6. *mensis et templis;* music was a usual accompaniment, both at banquets and at sacrifices.

10. *exultim;* this word occurs only in this passage. — On *tangi*, see Z. 528

12. *Crudo*, "unripe"; a metaphor taken from fruit.

15, 16. *immanis* is the epithet to *aulae.*

17. *Cerberus;* the reference is to the story of Orpheus, who descended to Orcus to fetch Eurydice, and tamed even Cerberus by the charms of his music.

17, 18. *furiale caput;* i. e. having, like the Furies, snakes instead of hair on his head.

22. *urna;* the urn of each of the Danaides.

26. *inane lymphae*, "empty of water," because the water ran out as fast as it was poured in.

28. *Seraque fata;* i. e. the punishment which was awarded to them after their death.

29. *manent*, "expect," "await."

30. *nam;* i. e. and they well deserve the title *impiae*, "for," &c.

33. *Una de multis;* Hypermnestra, the only one of the fifty daughters of Danaus who spared her husband's life.

34. *perjurum;* on account of his perfidy towards his sons-in-law.

35. *Splendide mendax*, "gloriously false."

40. *Fulle*, λάθε, "deceive by flight."

42. *Singulos*, "each" in his chamber.

47. *Numidarum in agros;* the most savage part of the known world.

49. *pedes et aurae;* i. e. whether thou wilt travel by land or by sea.

51. *nostri*, "of me."

ODE XII.

THIS Ode is addressed to Neobule, whom he commiserates for the troubles to which she is subjected by her love for Hebrus.

In this Ode, Horace appears to have closely imitated Alcaeus; the metre in which it is written was a favorite one with the Grecian poet, but Horace, probably on account of its difficulty in the Latin language, has only employed it this once.

1. *Miserarum est, neque dare ludum*, "Unhappy are those maidens who neither indulge," &c.

2. *aut exanimari*, "or (if they should do either) to be frightened to death."
3. *Patruae;* uncles appear to have had as bad a character for severity as step-mothers.
4. *qualum*; the *qualus*, *κάλαθος*, was a deep basket for female work.
6. *Liparei;* Lipara was the largest of the Aeolian islands, between Italy and Sicily. — *nitor*, "the beauty."
7. *unctos;* they anointed themselves with oil previously to bathing.
8. *Bellerophonte;* the last syllable is made long, because it is from the Greek Βελλεροφόντης.
10. *Catus*, "skilled."
12. *excipere*, "to meet"; a word always used in this sense with reference to hunting.

ODE XIII.

In praise of the fountain of Bandusia. It is very certain that this fountain, now called Sambuco, was situated near Venusia, and as Horace had quitted that, his native place, at least ten years when this Ode was written, we must suppose that the sacrifice which he promises, v. 3, existed only in the poet's imagination.
2. *Dulci mero;* i. e. of having libations poured to thee.
6. *inficiet*, "will dye."
9. *hora*, "the season."
10. *Nescit tangere*, "cannot touch," because it is so shaded by trees.
13. *Fies nobilium tu quoque fontium;* i. e. as other fountains, Castalia, Arethusa, Dirce, &c., have been celebrated by various poets, "thou too shalt become (through me) an illustrious fountain." *Fies fontium* is a Greek construction.
15. *loquaces*, "brawling."

ODE XIV.

Horace compares Augustus returning from his expedition against the Cantabri to Hercules, after his conquest over the monsters which he destroyed, and calls upon the Romans to celebrate the event by a day of rejoicing.
1. *Herculis ritu;* these words must be connected with *Caesar Hispana*, &c. — *plebs* is put for *populus*, and does not convey anything derogatory.
2. *Morte venalem;* the laurel, i. e. victory, is said to be purchased with death, because it can only be obtained at the risk of life.
5. *Unico gaudens mulier marito;* Livia, the wife of Augustus, is meant; but commentators differ as to the signification of *unico*, which many interpret by *singulari*, *praestantissimo;* but there is a strong objection to this explanation in the fact that *clari ducis* occurs immediately afterwards, which would make a descending instead of an ascending climax; we prefer, therefore, to consider *unico gaudens marito* as a poetical periphrasis for "chaste."
6. *Prodeat operata*, let her "go forth after having sacrificed."
7. *soror;* the sister of Augustus, Octavia.
8. *Supplice vitta;* fillets were worn during the performance of sacred rites, as a token of supplication. Compare Virg. Aen. IV. 637: *tuque ipsa pia tege tempora vitta.*
10, 11. *puellae jam virum expertae;* i. e. those who had lately become

brides; he means the same who are called *virgines* in the preceding line, namely, the wives of the *juvenes* or *pueri*, the young men who had been engaged in the war. Both words, *virgo* and *puella*, are applied to young married women; compare Od. II. 8. 22: *nuper virgines nuptae.*

11. *male ominatis;* the hiatus is not objectionable, because the two words convey but one idea, and might almost be written in one word, like *suaveolens.* Some editions, however, read *male nominatis*, which Orelli calls the miserable interpolation of some ignorant grammarian.

14. *tumultum*, "intestine war," within the boundaries of Italy.

18. *cadum Marsi memorem;* i. e. wine that was made during the Marsian or so-called Social War, A. U. C. 663–665.

19. *si qua;* scil. *via.* — *Spartacum vagantem*, "the roving (i. e. plundering) Spartacus"; a reference to the Servile War, A. U. C. 681–683.

22. *Myrrheum*, "perfumed with myrrh."

23. *janitorem;* the door-keeper of Neaera.

24. *abito;* see Z. 583.

25. *Lenit*, &c.; i. e. if you are not admitted to Neaera, return at once; I shall not be angry at her refusal, for advancing years calm the passions.

28. *Consule Planco;* L. Munatius Plancus was Consul A. U. C. 712, when Horace was twenty-two years of age.

ODE XV.

THIS Ode is addressed to Chloris, a woman now advanced in years, who still seeks to enjoy the pleasures of youth.

2. *fige modum*, "set bounds"; Cicero uses it in the same sense.

3. *Famosis laboribus*, "your infamous pursuits."

4. *Maturo*, "ready for you"; i. e. "close at hand."

6. *Et stellis nebulam spargere candidis*, "and to spread a cloud over bright stars"; i. e. to obscure their beauty by thy presence.

10. *Thyias*, "a Bacchanalian."

14. *Luceriam;* Luceria, in Apulia, was celebrated for its excellent wool.

15. *Nec flos rosae;* at feasts the guests usually wore garlands of roses.

ODE XVI.

IT is probable that some of the poet's friends had expressed their surprise that he did not turn his influence with Augustus and Maecenas to better account. Horace in this Ode replies, that he is quite contented with what he has, and free from anxiety for the future.

1. *Danaën;* the foundation for the well-known story of Danaë is contained in Homer's Iliad, ξ. 319.

3. *Tristes*, "strict." — *munierant;* the indicative is used, because Acrisius thought that she was sufficiently guarded.

4. *adulteris*, "lovers."

6. *pavidum;* he feared the accomplishment of the oracle.

8. *in pretium*, "into gold."

10. *amat*, for *solet;* the Greek φιλεῖ.

11, 12. *auguris Argivi;* Amphiaraus was induced to engage in the expedition against Thebes by Eriphyle, who had been bribed by Polynices. Amphiaraus was swallowed up by the earth, and Eriphyle killed by Alcmaeon.

14. *vir Macedo;* Philip is said to have obtained the cities of Olynthus,

Potidaea, Amphipolis, &c., by means of bribery. He also bribed the com manders of the armies of the following kings, viz. Pausanias, Argaeus, Arrhybas, king of the Molossians, and Chersobleptes, king of the Thracians.

15, 16. *navium duces;* the poet probably refers to Menas, a freedman, who first commanded Pompey's fleet, then deserted to Octavianus, then again to Pompey, and finally returned to the party of Octavianus.

18. *Majorum*, "of greater wealth."

19. *Late conspicuum*, &c.; i. e. to become conspicuous for my wealth.

23. *Nudus*, "unarmed"; i. e. renouncing all that is not absolutely necessary.

26. *arat impiger;* the final syllable becomes long by cæsura.

29. *rivus;* the Digentia, near to which was situated the poet's Sabine farm.

32. *Fallit;* the Greek λανθάνει.

33. *Calabrae;* the Calabrian honey was almost as good as that from Mount Hymettus.

34. *Laestrygonia;* the Laestrygones inhabited, first Sicily, and then Campania.

35. *Languescit*, "grows mellow."

40. *Vectigalia porrigam*, "I shall extend my income."

41, 42. *Quam si Mygdoniis*, &c.; i. e. than if I could join together Lydia and Phrygia, and be the master of both.

43. *bene est*, scil. *ei*, "it is well for him," "he is happily situated," &c.

ODE XVII.

Horace exhorts his friend L. Aelius Lamia to keep to-morrow so much the more joyously in proportion as it seems likely to be stormy. The poet devotes nearly half the poem to the supposed descent of Lamia from Lamus, the son of Neptune and king of the Laestrygones. The mock gravity of this digression forms a very pleasing contrast with the playfulness of the remaining part of the Ode.

2. *Quando*, for *quoniam.*—*hinc*, "from him."

4. *fastos;* the private annals or genealogies of the family.

6. *Formiarum moenia;* the Laestrygones are said by Pliny to have founded Formiae in Campania. See Od. III. 16. 34, note.

7. *Maricae;* the Nymph who inhabited the Minturnian shore on the river Liris; that river is therefore said to float upon, i. e. calmly to glide through, the shores of Marica. Some commentators say that this was the name of Circe after her death.

9. *Late tyrannus*, "ruler of a wide domain."

12. *augur*, "prophetic."

13. *Annosa cornix;* this bird is said, in a fragment of Hesiod, to live as long as nine generations of men.—*Dum potis*, "while it is possible"; i. e. before the wood is made wet by the rain.

14. *Genium;* see Ep. II. 1. 144, note.

15. *Curabis;* the future for the imperative, "worship."

ODE XVIII.

A hymn to Faunus, whose festival was celebrated on the nones of December. This poem appears, however, to have been composed in the summer.

3. *Lenis*, "propitious."
4. *alumnis;* i. e. his lambs, kids, &c.
5. *pleno anno*, "at the close of the year"; namely, at his festival in December.
8. *odore;* namely, of incense.
9. *herboso campo;* we must remember that the fields are quite green in Italy during the month of December.
14. *Spargit tibi frondes;* the leaves fall in the month of December, and the poet pretends that this is in honor of Faunus.
15. *invisam*, "hated," on account of the labor which it requires.
16. *Ter;* three times in each metre, as in the dactylic and anapæstic measures.

ODE XIX.

THE Murena mentioned in this Ode was L. Licinius Varro Murena, the brother-in-law of Maecenas. He had been appointed augur, and a feast was given to celebrate that event. Horace here describes the entertainment in a pretended expostulation with one Telephus (a fictitious name, probably, for one of his friends) for neglecting his duties as symposiarch and engaging in historical disputations.

1, 2. *Quantum distet*, "how great a space of time there is." — Inachus was the first king of the Argives, and Codrus the last king of the Athenians.
3. *genus Aeaci*, "the genealogy of the family of Aeacus."
5. *Chium cadum*, "a cask of Chian wine."
6. *aquam;* water for the warm bath, which always preceded entertainments.
7. *Quo praebente domum*, "who is to supply the house"; i. e. at whose house the feast is to be held. — *quota*, "at what hour."
8. *Pelignis caream frigoribus*, "I am to be relieved from the Pelignian cold, (which I suffer at home)." The country of the Peligni, in the Samnite territory, was noted for its excessive cold.
9. *Da*, "give a cup." — *lunae novae;* in honor of the new moon.
10. *Da*, "give another."
11, 12. *tribus aut novem*, &c.; the *cyathus* was a kind of ladle used in mixing the wine with the water, and held the twelfth part of a *sextarius*. There seem to have been two mixtures made at this feast, one in which three *cyathi* of the twelve were wine and the remainder water, and the other with these proportions reversed. — *commodis*, "full."
13. *Musas impares*, "the Muses uneven in number."
14, 15. *attonitus vates*, "the inspired or enraptured (ἐνθουσιάζων) bard." The poet, he says, will resort to the stronger mixture of nine measures of wine to three of water; but a fear of quarrels will restrain him from taking the other three measures (*tres supra*), which would be undiluted wine.
16. *Gratia*, "the Graces"; see Od. IV. 7. 5.
18. *Insanire*, i. e. *bacchari*, "to riot." — *Berecyntiae;* from Mount Berecyntius in Phrygia, where Cybele was chiefly worshipped.
21. *Parcentes;* slaves who are sparing of the necessaries for the feast, such as flowers, perfumes, &c.
23. *Lycus;* some old man who lived in the neighbourhood, and had a young wife or mistress.
26. *puro Vespero*, "the clear" or bright "Hesperus."
27. *Tempestiva*, "well matched in years."
28. *lentus*, "which has long been consuming me."

ODE XX.

HORACE reminds Pyrrhus of the danger of attempting to deprive a woman of her lover.

3. *inaudax;* nearly the same as *timidus.* The word occurs only in this one passage.

5. *per obstantes catervas;* Horace very skilfully carries on the simile, by comparing the former admirers of Nearchus to the huntsmen supposed to accompany Pyrrhus.

11. *Arbiter;* he was the judge of the contest, inasmuch as it rested with him to decide in favor of either combatant.

12. *palmam,* "the prize of victory."

13. *Fertur leni recreare vento;* i. e. he permits the breeze to blow through his perfumed hair upon his shoulders. Some commentators suppose that he cools them with a fan; but in that case the poet would hardly say *leni vento.*

15. *Nireus;* said by Homer to have been, after Achilles, the handsomest of the Greeks at the siege of Troy. Il. β. 673.

16. *Raptus ab Ida;* Ganymede.

ODE XXI.

HORACE addresses a jar of wine, which he is about to produce in honor of M. Valerius Messala Corvinus, who is to be his guest. Corvinus had been the poet's fellow-soldier in the army of Brutus and Cassius, and after the battle of Philippi the remains of the party offered him the chief command, which he, however, refused. After the peace of Brundisium, he embraced the cause of Octavianus, and was Consul A. U. C. 723.

1. *nata;* although he addresses the cask, he of course means the wine contained in it, which he says was made in the year of his own birth.

2. *querelas,* "lamentations" on account of rejected love.

4. *pia;* this epithet refers to its procuring gentle sleep.

5. *Quocunque lectum nomine,* "stored for whatever purpose"; i. e. whatever be the purpose for which the Massic wine which thou containest is destined.

8. *languidiora,* "mild," since it was at least thirty-three years old.

9. *madet,* "he is steeped in."

9, 10. *Socraticis sermonibus;* i. e. such conversations as are related by Plato and Xenophon.

10. *horridus,* "morosely."

11. *Catonis;* Cato the Censor.

13, 14. *Tu lene tormentum,* &c.; as the torture was employed in order to compel criminals to confess, so Horace here speaks of wine as gentle torture, which frequently extracts eloquent words from a man whose genius is naturally hard, i. e. difficult to set in motion.

14. *sapientium,* "of the serious."

18. *cornua,* "confidence"; of which the horn is the symbol, as it is also in all the Oriental languages. Compare 1 Sam. ii. 1: "Mine horn is exalted in the Lord."

19, 20. *iratos regum apices,* for *iratorum regum apices,* "the diadems," i. e. the power, "of enraged kings."

21. *laeta,* "propitious."

22. *Segnes nodum solvere,* "slow to loosen," i. e. who never loosen, "the bond"; i. e. who never break through the decencies of society by wrangling, &c.

23. *Vivax*, "burning."—*producent (te)*, "shall prolong thee"; i. e. prolong the banquet.

ODE XXII.

THIS Ode appears to be intended for an inscription upon a votive tablet which the poet has affixed to a pine-tree consecrated by him to Diana.

2. *puellas*; used here, as in many other places, of married women.

4. *triformis*; namely, Luna in heaven, Diana upon earth, and Hecate in the infernal regions. Compare Virg. Aen. IV. 511: *Tergeminamque Hecaten, tria virginis ora Dianae.*

5. *villae*; scil. *meae*.

6. *per exactos annos*, "on the completion of every year."

7. *obliquum meditantis ictum*; this is the natural disposition of the boar, on account of the position of its tusks; *meditantis* shows that it is to be a yearling.

ODE XXIII.

PHIDYLE, a rustic maiden, had lamented the poverty of the only sacrifices which she had been able to offer to her Lares. Horace consoles her by the assurance, that the purity of the giver's intentions is of more importance than the value or number of the victims.

1. *supinas manus*; there are numerous passages in the poets to prove that suppliants used to raise their hands with their palms turned upwards.

2. *Nascente Luna*; in the country especially, sacrifices were offered at the new moon.

3. *horna*, "of this year"; a word used only by poets.

5. *Africum*; the wind now called *Sirocco*.

7. *Robiginem*, "the mildew."—*alumni*, i. e. her lambs, kids, &c.; compare Od. III. 18. 4.

8. *Pomifero anno*, "in the autumn."

9. *Algido*; on Mount Algidus in Latium and at Alba Longa (*Albanis in herbis*) were kept the herds from which victims were supplied for the public sacrifices.

10. *Devota*, "destined for the altar."

13. *Cervice*; with the blood issuing from its neck.—*te nihil attinet*, "it does not concern you"; i. e. it is not requisite for you.

14. *Tentare*, "to seek to conciliate"; *tentare* and *coronantem* both govern *deos*.

15, 16. *Parvos deos*, "thy humble household gods."—*fragili*, "brittle."

17–20. The construction is: *Immunis manus si tetigit aram, mollivit aversos Penates farre pio et mica salis, non blandior (futura) sumptuosa hostia (oblata).*

17. *Immunis*, "pure."

18. *Non sumptuosa blandior hostia*, "which will not be more acceptable by (the offering of) a costly victim."

20. *Farre pio et saliente mica*; a periphrasis for *mola salsa*.

ODE XXIV.

HORACE, in the expectation that Augustus upon the termination of the civil wars would turn his attention to the reformation of the morals of the Roman people, proceeds to show the universal corruption which was at that time prevalent in all classes of society. This Ode seems to have been composed A. U. C. 725 – 726.

1. *Intactis*, "untouched"; i. e. by the Romans; not yet come into their possession.

3. *Caementis licet occupes*, &c.; i. e. although thou shouldst erect the most splendid villas on the sea-shore. Compare Od. III. 1. 34, note.

5. *figit;* the last syllable is lengthened in the arsis.

6. *Summis verticibus*, "in the tops" of the buildings which thou art erecting. The meaning of the whole sentence is, While the rich man is erecting his magnificent villa, cruel Fate, or Necessity, comes and drives her adamantine bolts into the summit of the building, and proclaims to the owner that a miserable termination awaits his projects.

9. *Campestres*, "who rove over the plains," "nomadic."

10. *rite*, "according to their ancient custom."

11. *rigidi*, "strict," "simple."

12. *Immetata*, "unmeasured"; i. e. not separated into fields.

14, 15. Horace appears to have transferred to the Getae the customs which Caesar (Bel. Gal. IV. 1) assigns to the Suevi. He says that they cultivate the ground and go out to fight by turns; that they have no private possessions, and that they never cultivate the same piece of ground two years in succession.

16. *Aequali sorte vicarius*, "succeeding him in an equal lot," i. e. an equal share of labor.

18. *temperat*, "spares"; does not, as with us, plot against them.

21. *magna* is the epithet to *dos*, and not to *virtus*.

24. *est mori;* one or two MSS. have *emori* instead of *est mori;* but *emori* refers rather to a natural death than to a violent one.

27. *Si quaeret*, "if he should desire."

27, 28. *Pater Urbium subscribi statuis*, "to have the title Father of the Cities written under the statues."

30. *postgenitis*, ὀψιγόνοις, those born after ourselves; i. e. "descendants." — *quatenus*, "since."

31, 32. *Virtutem incolumem*, &c.; i. e. we envy the virtuous while living, and desire them after they are removed from earth.

35, 36. *sine moribus vanae;* which are fruitless, unless the morals are formed in accordance with them.

36 – 40. *si neque fervidis*, &c.; i. e. if neither heat nor cold can deter the merchant from pursuing his gains; if, that is, the avarice of mankind is insatiable.

44. *Virtutis arduae*, "virtue which it is difficult to follow."

45. *in Capitolium;* i. e. to the temple of Jupiter in the Capitol, as an offering to the god. The meaning is, If we would apply the only remedy, let us get rid of our wealth, the source of our calamities, by either giving it as an offering to the gods, or else throwing it into the nearest sea.

52. *tenerae*, "effeminate."

54. *Formandae;* there is much more force in this word than in Bentley's conjectural emendation, *firmandae*.

57. *Graeco trocho;* this very much resembled our hoop, and was used in the same manner; it had small rings which caused a rattling noise.

58. *vetita legibus alea;* Cicero records (Philipp. 2. 23) that Licinius Denticula was convicted under a law against gamblers.

59. *perjura patris fides,* "the faith of his father become perjured"; i. e. his father breaking his faith.

62. *properet,* "hastily accumulate." — *improbae,* "excessive."

64. *Curtae,* "limited," "narrow"; namely, in the opinion of the possessor.

ODE XXV.

UNDER the inspiration of Bacchus the poet sings the praises of Augustus. This poem approaches in its character nearer to the dithyrambic ode of the Greeks than any other of the compositions of Horace.

2. *nemora* is governed by the preposition *in*, as well as *specus*.

3. *Velox mente nova,* "hurried along by a new impulse"; i. e. under the influence of a new enthusiasm.

4. *Antris,* "grottos."

5, 6. *meditans inserere,* "while in my verses I am enrolling"; *meditans,* the Greek μελετῶν, as in Virg. Ecl. I. 2, *Musam meditaris avena.*

6. *consilio Jovis,* "among the counsellors of Jove"; the idea is taken from the *consilium,* twelve assessors or advisers who accompanied Roman commanders; *concilio,* as some editions erroneously read, would be the council of all the gods.

9. *Exsomnis,* ἄυπνος, "keeping vigil." The Bacchanalians are in many passages of the Greek poets said to celebrate their rites during the night. — *stupet,* "is carried away by enthusiasm."

12. *devio,* "straying from my accustomed path."

14. *Naïadum potens,* "ruler of the Naiads"; the Nymphs were first the nurses and then the companions of Bacchus.

18. *mortale;* i. e. such as proceeds from common mortals.

20. *Cingentem;* this agrees with *deum,* not with the person who follows.

ODE XXVI.

THE poet professes to be about to renounce love, and dedicates to Venus his lyre, and other implements used by lovers.

2. *militavi;* compare Ovid. Am. I. 9. 1: *Militat omnis amans et habet sua castra Cupido.*

3. *arma;* these he enumerates below: *Funalia,* &c.

5. *Laevum,* &c.; i. e. the wall on the right hand as you enter the temple, and therefore on the left of the statue of the goddess. — *marinae,* "sea-born," ἀναδυομένη.

7. *Funalia,* "torches," made of cord covered with pitch; young men used to carry them when visiting their mistresses by night. — *vectes,* "crow-bars," for the purpose of bursting open the doors, if they were refused admittance. — *arcus,* "bows," for the purpose, probably, of frightening the door-keeper. Bentley has altered it into *secures,* and Cunningham into *harpas;* but there is no authority for such a change in the MSS. Gesner suggests that *arcus* may mean a kind of catapult for battering open a door.

10. *Memphin;* Memphis in Egypt, the largest city in the country, according to Strabo, after Alexandria. — *Sithonia,* "Thracian."

11. *sublimi,* "raised"; so as to inflict a severe blow.

ODE XXVII.

HORACE implores Galatea, who is about to undertake a voyage by sea, to remember the dangers to be apprehended from storms during the wintry season, and declares that, although there are no evil omens to deter her from undertaking it, he shall be harassed by fears for her safety. His subject leads him to mention Europa, and he concludes the Ode by dwelling at some length upon her story.

1. *parrae*, "of the screech-owl."

2. *Ducat*, may it "take them on their way"; i. e. attend their departure, but not prevent it.

3. *Lanuvino;* from Lanuvium, a town of Latium near the Appian road.

5. *Rumpat*, for *interrumpat*.

7. *mannos*, "the mules"; according to Orelli. But others (see Forcell.) suppose it to be a kind of horse used especially for travelling, a hackney.

7 – 12. *Ego cui timebo*, &c.; "I, (acting the part of) a watchful augur for her of whose safety I am apprehensive, will by my prayers arouse from the east the cawing crow, before the raven, giving omen of impending rains, returns to the stagnant marshes." There has always been a great deal of confusion respecting the meaning of *corvus* and *cornix;* Keightley (Buc. and Georg. of Virgil, Excursus VI.) has, we think, satisfactorily shown that the *corvus*, in Greek *κόραξ*, is the crow, including the carrion-crow, the rook, and the jackdaw, and that the *cornix*, *κορώνη*, includes, if it is not to be restricted to, the raven. It is the *cornix* which is meant by *divina avis*.

12. *Solis ab ortu;* a crow coming from the east was considered a favorable omen.

15. *laevus*, "on the left hand." Plautus speaks of a woodpecker on the left as a propitious omen; but the whole subject of omens is involved in considerable obscurity, probably because the poets do not strictly adhere to the rules of the augurs.

17. *quanto trepidet tumultu;* i. e. what storms he is preparing.

18. *Pronus*, "about to set." — *ater*, "fatal," "dangerous."

19. *novi*, "I have experienced." — *albus*, "clear."

20. *Peccet;* namely, in causing shipwrecks.

21. *caecos*, "rising by chance." Doering explains it by "black."

25. *Europe;* the foundation for the story of Europa is contained in the Iliad, *ξ*. 321.

26. *et*, "and soon."

26, 27. *scatentem belluis pontum;* compare Hom. Odyss. *γ*. 158: *μεγακήτεα πόντον*. — *medias fraudes*, the snares, i. e. "the dangers, by which she was on all sides surrounded."

28. *audax*, "she who before had been so bold."

30. *Debitae*, "due"; because it had been promised.

31. *sublustri*, "half-lighted" by the stars.

35. *Filiae* is the dative for *a filia*, governed by *relictum*. — *nomen* and *pietas* are vocatives.

36. *furore;* by the "madness" which induced her to intrust herself to the bull.

41. *porta eburna;* Homer (Odyss. *τ*. 562) describes two gates, one of horn and the other of ivory, through which all dreams pass; those which pass through the former were to be fulfilled, and the others not.

49. *Impudens*, "shameless."

50. *Orcum moror*, "I delay death"; by not dying when I ought to.

54. *malas*, "cheeks." — *sucus*, "the vigor of life." In accordance with the

ideas of the ancients, she wishes to go down to Orcus in the fulness of her strength and beauty.

59. *bene*, "opportunely."

61. *acuta leto*, "sharp for death," i. e. "to inflict death."

65. *Regius sanguis*, "thou, who art of royal blood."

67, 68. *remisso arcu*, "with loosened bow"; because he had already discharged his arrow.

73. *Uxor esse nescis;* the nominative instead of the accusative, according to the Greek idiom; compare Eur. Electra, 644: ὕποπτος οὖσα γιγνώσκει πόλει.

74. *bene*, "worthily."

75. *sectus orbis*, "the half of the world." The world was at that time divided into Asia and Europe.

ODE XXVIII.

Horace proposes to celebrate the festival of Neptune with Lyde.

2. *reconditum;* this word implies that the wine is stored far back in the storeroom (*interiore nota*, Od. II. 3. 8), and therefore of great age.

4. *Munitae sapientiae*, "to thy carefully-guarded temperance"; i. e. indulge for once in a little excess.

5. *Inclinare meridiem;* i. e. that mid-day has passed and the sun is beginning to decline.

8. *Cessantem;* which seems, while you hesitate, to be "lingering." — *Bibuli consulis;* M. Calpurnius Bibulus was Consul A. U. C. 695; the wine was therefore thirty-five years old.

12. *Cynthiae;* Diana derives the name Cynthia from Cynthus, a mountain of Delos, where she was born.

13. *Summo*, &c.; before these words we must understand *et eam deam, quae*, &c., "and thou shalt sing of that goddess, Venus, who," &c. Bentley places a period after *Cynthiae*, and takes *Summo carmine (Venus) dicetur quae*, &c. That would, however, be a very prosaic construction.

14. *Fulgentes;* compare Od. I. 14. 19, note.

16. *Nox;* here regarded as a goddess who protected lovers.

ODE XXIX.

The poet invites Maecenas to leave for a little while the cares and anxieties of the city, and to visit him in the retirement of his villa. Maecenas was at this time Prefect of the city, and the labors of this office so completely engrossed him, that Horace takes this opportunity of urging him to remember the fleeting nature of all worldly advantages and possessions, and the consequent necessity of enjoying them while they are within our reach. This Ode is generally referred to the year U. C. 729.

1. *Tyrrhena regum progenies;* compare Od. I. 1. 1, note.

2. *Non ante verso;* i. e. "which has not yet been opened"; the vessel containing the wine was tilted over, when a part of the contents was to be poured out. — *lene*, "mellowed" by age.

4. *balanus;* the *myrobalanus*, the Arabian *behennus*, the oil of which was used as a perfume.

5. *Jamdudum;* he means that he has for a long time been impatiently expecting his patron.

6, 7. *Ne semper contempleris*, "do not always contemplate," &c. — *Aesulae;* Aesula was a small town on the slope of a hill between Tibur and Praeneste.

8. *Telegoni juga parricidae;* Tusculum, which is said to have been founded by Telegonus, the son of Ulysses, after he had unconsciously slain his father.

9. *Fastidiosam*, "creating weariness and disgust"; the French *ennuyant*.

10. *Molem;* the palace of Maecenas, on the Esquiline hill, from which Nero subsequently contemplated the conflagration of Rome. — *arduis*, "lofty."

11. *beatae*, "splendid."

14. *Mundae*, "neat and frugal."

15. *sine aulaeis et ostro*, "without purple hangings"; compare Sat. II. 8. 54, note.

16. *explicuere*, used as an aorist, "are wont to smooth the brow"; literally, to take the folds out.

17. *clarus Andromedae pater;* the bright star named after Cepheus, the father of Andromeda; it rose on the 9th of July.

18. *Procyon*, one of the hounds of Orion, rose on the 15th of July, eleven days before Sirius, the dog-star.

19. *Leonis;* the sun enters the sign of Leo on the 20th of July.

22. *horridi*, "rough"; because he was an unpolished rustic deity.

23, 24. *caretque ripa ventis;* on a sultry summer's day the air is generally quite still.

27. *Seres;* properly the Chinese, but applied by the Romans generally to the nations in the extreme East. — *regnata Cyro;* compare Xenoph. Cyrop. I. 1: ἦρχε δὲ καὶ Βακτρίων καὶ Ἰνδῶν.

28. *discors;* on account of the internal dissensions among the Scythians.

31, 32. *si mortalis ultra fas trepidat;* i. e. if a mortal is more anxious to ascertain the future than is consistent with the laws of his nature.

32. *Quod adest*, "the present."

34. *medio aequore;* i. e. with a smooth surface, keeping within its proper channel.

35. *Cum pace*, "placidly."

38. *una*, "all mingled together."

41. *amnes;* the smaller "streams." — *potens sui*, "his own master."

44. *Pater;* Diespiter; compare Od. I. 34. 5.

45, 46. *non irritum efficiet*, "he will not undo"; i. e. destroy the effects of.

47. *Diffinget*, "change."

48. *vexit*, "has carried with it."

49. *saevo laeta negotio*, "rejoicing in her cruel office."

53. *manentem*, "if she is constant."

55. *Virtute me involvo*, "I wrap myself in my virtue"; namely, for protection.

56. *sine dote;* he compares an honorable poverty to a virgin who has no dowry.

57. *Non est meum*, "it is not my nature," or disposition.

59. *votis pacisci*, "to make a bargain by vows."

61. *avaro mari;* compare Od. I. 28. 18.

62. *Tunc;* i. e. in such a danger. — *biremis*, "having two oars"; not two banks of oars.

64. *Aura;* a gentle and prosperous breeze. — *geminusque Pollux*, "and Pollux with his brother Castor."

ODE XXX.

In this Ode, Horace prophesies his own immortality.

1. *Exegi*, "I have completed."

2. *situ*, "pile," "structure."

3. *impotens*, scil. *sui*; not having power over itself, and therefore "wild, "outrageous."

7. *Libitinam*; Venus Libitina was the goddess of funerals, and is here pu for "death."

8. *recens*, "never forgotten"; always "fresh" in the memory of mankind —*dum*, "so long as."

9. *cum tacita Virgine*, "with the Vestal Virgin," who preserves a solem or religious silence.

10. *violens* is a word but rarely met with; *violentus* is the more commo form.—*obstrepit*, "roars."

12. *ex humili*, "from an humble origin."

13. *Aeolium carmen*, "the Aeolian poetry" of Alcaeus, Sappho, &c.

14. *Deduxisse*, "to have transferred."—*Sume superbiam*, "assume a prope pride"; i. e. let all men become aware of my poetical talents.

15. *Delphica*; i. e. sacred to Apollo.

16. *volens*; with good-will, or "propitiously."

ODES.—BOOK IV.

ODE I.

After a long intermission, Venus has inspired the poet with a new love.

1. *Intermissa* agrees with *bella*, and not with *Venus*.

3. *bonae*, "honest."

4. *Cinarae*; Horace appears really to have entertained affection for person of this name; she is mentioned Od. IV. 13. 21; Ep. I. 7. 28 an I. 14. 33.

6. *Circa lustra decem*; as a lustrum is a space of five years, this make Horace to have been fifty years old when this Ode was written.

6, 7. *flectere mollibus durum*; these words, in their common signification are all used with reference to the management of horses.

8. *revocant*, "call thee back" to them.

9. *Tempestivius*, "more opportunely."

10, 11. *Paulli Maximi*; as Paullus Fabius Maximus must at this time hav been at least forty years of age, this probably refers to his son, who is highl praised by Ovid.—*purpureis* means here, as it does very frequently, "bright. —*ales*, "winged"; because drawn by the winged swans.

13. *decens*, "handsome."

15. *artium*, "accomplishments."

17, 18. *potentior muneribus*, "more powerful than the gifts" of his rival.

19. *Albanos prope lacus;* there are four lakes very near to each other; there are some ruins in the neighbourhood, which have been supposed to be the ruins of the villa of the Maximi.

20. *citrea,* "of citron-wood"; this wood, which was very costly, was only employed for buildings of extraordinary magnificence.

22, 23. *Berecyntiae tibiae;* the *tibia* was especially used in the worship of Cybele, called Berecyntia from Mount Berecyntus in Phrygia.

28. *In morem Salium;* Salium is an adjective. Compare Od. I. 36. 12, note. — *ter;* see Od. III. 18. 16, note.

30. *spes animi credula mutui;* i. e. the fond hope of a mutual affection.

35, 36. *parum decoro silentio,* "awkward silence."

ODE II.

Iulus Antonius, the second son of Mark Antony, had married Marcella, the daughter of Octavia, the sister of Augustus, and at this time stood high in the emperor's favor. Iulus appears to have requested Horace to compose some odes upon the victories of Augustus, in imitation of the Odes of Pindar; Horace replies, by pointing out the difficulty of the task, and pleading his own insufficiency as a reason for not undertaking it.

2. *Iule;* this word must be pronounced as a dissyllable, *Ju-le* (pronounced *Yule*). — *ceratis,* "fastened on with wax." — *ope Daedalea;* i. e. with the same artifice, as it were, which Daedalus employed.

3, 4. *vitreo daturus nomina ponto,* "about to give (as Icarus did) his name to the green ocean"; i. e. destined to become as striking an example of folly and foolhardiness.

7, 8. *profundo ore;* i. e. "with a mighty flow of words."

9. *Laurea Apollinari;* compare Od. III. 30. 15, note.

10. *dithyrambos;* the dithyramb was originally a chorus, sung by a band of revellers in honor of Bacchus.

12. *Lege solutis;* the structure of the dithyramb was rhythmical, but not confined to any strict laws of metre.

13. *Seu deos regesve canit;* by this, Horace means the poem called pæan, which was originally sung in honor of Apollo, and is said to have been sung by him after his victory over the Pythian dragon. In later times pæans were sung in honor of other gods, and at a still later period in honor of mortals.

16. *Flamma Chimaerae,* "the flame of the Chimaera," i. e. "the fire-breathing Chimaera"; compare Od. II. 17. 13.

17. *Sive, quos Elea,* &c.; he now goes on to speak of the third kind of Pindaric poetry, namely, the ἐπινίκια, or songs of victory with which the conquerors at the Olympic games were received upon their return to their own cities.

18. *coelestes,* "raised to a level with the gods"; compare Od. I. 1. 5, 6: *palmaque nobilis terrarum dominos evehit ad Deos.*

19. *signis,* "statues."

21, 22. Construe: *(si) ve plorat juvenem flebili sponsae raptum.* — *Flebili,* "weeping." Horace is now speaking of the θρῆνοι, dirges, or songs of lamentation.

23. *Aureos,* "most pure." — *educit in astra;* i. e. renders immortal.

24. *Invidet Orco,* "rescues from death"; i. e. from oblivion.

25. *Dircaeum;* Pindar receives this epithet from Dirce, a fountain near Thebes, of which he was a native.

27. *apis Matinae*, "of a Matinian bee"; this is a frequent simile with the poets. Matinus was a mountain in Apulia, celebrated for its honey.

29, 30. *per laborem plurimum*, "with very great labor."

33. *Concines majore poëta plectro*, "thou, a (true) poet, wilt sing in a noble strain."

34. *quandoque*, for *quandocunque*.

35. *sacrum clivum*; no other writer mentions a *clivus sacer*; it is probable that it was a part of the *Sacra via*.

36. *Sygambros*; the Sygambri were a Germanic tribe, dwelling between the Rhine and the Lippe; they defeated Lollius, A. U. C. 737, but in the following year sued for peace, and gave hostages.

38. *boni*, "propitious."

39, 40. *quamvis redeant in aurum*, &c.; i. e. "even although the golden age should return."

41. *laetos dies*, "festivals."

43, 44. *forum litibus orbum*; i. e. the courts of justice closed on account of the festival.

47, 48. *canam, recepto Caesare felix*, "I, happy at the return of Caesar, will sing."

49. *Teque, dum procedit*, &c. Horace here breaks out into a brilliant address to Triumph, making use of the invocation, *Io Triumphe!* which was commonly used upon occasions of public triumphs. — *dum procedit*, "while he moves along," in his triumphal procession.

52. *Thura*; during the progress of the triumphal procession, incense was burnt upon temporary altars in the streets.

53. *Te*; this is again addressed to Iulus; some commentators have objected to this rapid change in the person addressed, and have tried to obviate the difficulty by altering the reading of v. 49 into *Tuque, dum procedit*, which renders this beautiful passage comparatively tame. Besides, the word *dabimus*, v. 51, is sufficient to prepare us for a change in the person addressed.

54. *solvet*, scil. *a voto*.

55. *juvenescit*, "is growing."

58. *Tertium Lunae referentis ortum*, "of the moon bringing her third rising"; i. e. the third day of her age, the third after new moon.

59. *Qua*, "where"; namely, on its forehead. — *duxit*, "it has received," i. e. "it bears."

60. *fulvus*, "dun-colored."

ODE III.

Horace expresses his satisfaction at finding that, notwithstanding the objections of cavillers, his poetic talents are fully recognized by the Roman people.

2. *Nascentem*, "at the time of his birth."

3. *labor Isthmius*; the contest at the Isthmian games.

5. *ducet*, "shall lead home."

6, 7. *Deliis foliis*; leaves of the laurel, sacred to Apollo, who was born in the island of Delos.

12. *Aeolio*, "Aeolian," from Alcaeus and Sappho, for "lyric."

18. *quae temperas*, "that tunest."

20. *cycni*; the first syllable of this word is here short.

24. *Quod spiro*, "that I am inspired."

ODE IV.

CLAUDIUS DRUSUS NERO, the younger brother of Tiberius, was sent, at the age of twenty-three years, in command of an army against the Raeti and Vindelici, and gained a complete victory over them. Horace composed this Ode upon the occasion, and Augustus is said to have been so much pleased with it, that he insisted upon the publication of this fourth book of the Odes, in order that it might be given to the world.

1 – 16. *Qualem ministrum*, &c.; notice that the protasis of the sentence extends to the end of v. 16. "Such as youth and native vigor send forth at times from the nest, yet untried in enduring labors, the winged messenger of the thunderbolt, to whom Jupiter, the king of the gods, having found him faithful in the matter of Ganymede, &c.; and such as the roe sees the lion now weaned from its tawny mother's teat, &c.; such have the Raeti and the Vindelici beheld Drusus"; i. e. such as is the eagle leaving its nest in youth and strength, and such as is the young lion just weaned, such has Drusus appeared in this his first expedition.

5. *Olim* expresses an indefinite time.

11. *in reluctantes dracones;* Homer has described a fight between an eagle and a dragon, Il. μ. 194.

20. *Amazonia securi;* Ovid calls the Amazons *securigerae puellae.*

24. *revictae*, "conquered at last." The opposition between *victrices* and *revictae* is very striking.

25. *mens;* the qualities of the mind, prudence, intelligence, &c. — *indoles;* the natural disposition, bravery, clemency, faithfulness.

28. *Nerones;* Tiberius and Drusus.

34. *Recti cultus*, "a right education."

35. *Utcunque*, for *quandocunque.*

38. *Metaurum flumen*, "the river Metaurus" in Umbria, on the banks of which C. Claudius Nero totally defeated Hasdrubal, the brother of Hannibal, A. U. C. 547.

41. *adorea*, "glory," "military distinction"; it is literally "spelt," a kind of grain which was the food of the Romans in early times, and was given to soldiers after a victory as a reward.

42. *Dirus Afer;* Hannibal.

43. *per taedas*, "through the pine-forest."

46. *impio;* so called because they desecrated some temples; see Liv. XXVI. 11.

51. *Sectamur ultro*, "we voluntarily attack," whereas we ought to fly from them.

54. *sacra;* namely, their Penates, &c.

57. *tonsa*, "clipped."

58. *Nigrae;* from a distance thick woods appear to be black. — *Algido;* a mountain in Latium.

60. *Ducit*, "derives."

62. *Vinci dolentem*, "grieving at the prospect of being defeated." — *crevit;* the Hydra grew upon Hercules, since new heads always sprung up for those which he struck off.

63. *Colchi;* when Jason sowed some of the teeth of the dragon slain by Cadmus, which Minerva had given to Aeetes.

64. *Echioniaeve Thebae*, "Echionian Thebes"; so called from Echion, one of the earthborn, who sprung from the teeth of the dragon, and who subsequently aided Cadmus to build Thebes, and married Agave, his daughter.

65. *Merses*, "you may plunge him"; much better than the reading *mersus.*

67. *victorem*, "who thought himself victorious."

70. *superbos;* in allusion to the messengers whom he sent to Carthage after the battle of Cannae, who took with them, as a proof of the victory which Hannibal had gained, the golden rings worn by the Roman knights who had fallen.

73. *Nil Claudias;* some interpreters suppose the speech of Hannibal to end with v. 72, and that Horace says this in his own person; but it is much more poetical to let Hannibal predict the future prosperity of his successful enemy.

75. *curas sagaces;* i. e. their activity and wise measures.

76. *per acuta*, "through the hardships."

ODE V.

AUGUSTUS, who had for some time been absent from Rome, in Spain, Gaul, and Germany, returned thither at the commencement of the year U. C. 741. Shortly before that period, Horace addressed to him this Ode, in which he entreats him to hasten his return.

1. *Divis orte bonis*, "born under propitious deities."

2. *nimium diu;* Augustus was absent from the autumn of the year U. C. 738 to February, A. U. C. 741.

4. *concilio;* the Roman Senate.

8. *melius*, "more brightly."

11. *spatio annuo;* a year was the time usually occupied by merchants in a voyage to Asia and back.

14. *Curvo;* a common epithet for the sea-shore.

18. *rura;* Horace naturally dwells first upon the advantages which the country derived from the government of Augustus, since the civil wars which preceded it had almost ruined agriculture. — *Nutrit*, "renders fertile." — *Faustitas*, "abundance"; the word occurs only in this passage, and seems to mean *Fausta Felicitas*.

20. *Culpari metuit Fides;* i. e. faith is never violated.

23. *simili prole*, "for children resembling their father."

24. *Culpam poena premit comes;* i. e. punishment follows crime so closely as to tread upon its heels.

27. *Fetus*, "offspring"; it gives the idea of something huge and monstrous.

29. *Condit quisque diem*, "each one peaceably passes the whole day"; literally, "buries the day."

30. *viduas ad arbores*, "the widowed trees"; the elms to which the vines were usually trained, but the cultivation of which had lately been neglected.

31, 32. *alteris mensis;* at the second course libations were poured to the gods.

33. *prosequitur*, scil. *veneratione;* he pursues with worship, i. e. "he constantly," or zealously, "worships."

35, 36. Join together *Graecia memor Castoris et magni Herculis (eos Laribus miscet)*.

37. *ferias*, "holidays," days of rejoicing.

39. *uvidi*, "moistened" with wine.

ODE VI.

THIS Ode is a kind of proem, or introductory essay to the Secular Hymn which Horace was about to compose, in which he implores the favor of Apollo.

1, 2. *magnae linguae*, "of a boastful tongue." Niobe was punished for boasting that, being the mother of seven sons and seven daughters, she was superior to Latona. — *raptor*, scil. *Latonae*.

3. *Sensit*, "experienced"; i. e. his strength and power. — *prope victor*; in slaying Hector, Achilles almost conquered Troy.

4. *Phthius*; the Myrmidons inhabited the region of Phthiotis in Thessaly.

10. *impulsa*, "thrown to the ground."

13, 14. *Minervae sacra mentito*, "which feigned to be an offering consecrated (by the Greeks) to Minerva." — *male feriatos*, "inopportunely keeping holiday."

16. *Falleret aulam*; i. e. he would not have surreptitiously broken into the palace.

17. *palam*, "in open war."

23. *Rebus*, "the fortunes."

23, 24. *potiore alite*, "under more favorable auspices."

26. *Xantho*; not the Xanthus of Troas, but the river of the same name in Lycia. Near it was Patara, where was an oracle of Apollo; compare Od. III. 4. 64.

27. *Dauniae*, "Latin"; Daunia was an ancient name for Apulia.

28. *Agyieu*; Ἀγυιεύς was a title of Apollo, as the deity who presided over the streets of the cities.

29. *Spiritum*, "inspiration."

31. *primae*, "noble."

33. *tutela*, "ye who are under the guardianship" of Diana.

36. *Pollicis ictum*; the rhythm of the song was marked by a motion of the thumb.

38. *face*, i. e. "in her light." — *Noctilucam*, "that illumines the night"; in Greek νυκτιφαής and νυκτιλαμπής.

39. *Prosperam frugum*; a Greek construction for *prosperatem fruges*.

41. *Nupta jam dices*, &c., "when once married thou wilt say," &c.; i. e. you will then find pleasure in remembering the celebration of these festivals.

ODE VII.

HORACE exhorts his friend Torquatus to make a wise use of his time, enjoying life while it lasts.

3, 4. *decrescentia flumina*; the streams of Italy are generally much swollen at the first opening of spring by the melting of the snow on the Alps and Apennines.

7. *almum*; he applies to the day the epithet which properly belongs to the sun, as the nourisher of all things.

9. *proterit*, "hurries away."

10. *simul*, for *simul ac*.

12. *iners*, "inactive," because "unproductive."

13. *Damna tamen*, &c., "the swift moons repair, however, the losses which they suffer"; i. e. the moon also in waning suffers loss, but quickly repairs that loss when she is again on the increase.

17. *hodiernas summas*, "to the present sum" of our days.

19, 20. *amico quas dederis animo;* i. e. which you may spend upon yourself. The expression is connected with the idea of an attendant spirit; see Ep. II. 1. 144, note.

21. *splendida*, "solemn."

25. *Diana;* an allusion to the Hippolytus of Euripides, in which Diana addresses Hippolytus: Καὶ χαῖρ' ἐμοὶ γὰρ οὐ θέμις φθονοῦν ὁρᾶν.

27, 28. *Theseus*, &c.; Theseus and Pirithous were both punished in the infernal regions for attempting to carry off Proserpine; Theseus, who had only engaged in the enterprise out of friendship, was liberated by Hercules, but was unable himself to procure the release of Pirithous.

ODE VIII.

During the Saturnalia (the Calends of March), it was customary for men of wealth to give presents to their friends; Horace, not having anything of sufficient value for this purpose, sends a poem in place of it to his friend Censorinus. Caius Marcius Censorinus was Consul, A. U. C. 746, with C. Asinius Gallus.

1. *commodus*, "liberally," i. e. "with pleasure."

2. *aera*, "vessels of bronze"; alluding to the *aes Corinthium*, which was highly valued.

3. *tripodas;* tripods were used by the ancients for many different purposes, as for tables, for portable altars, for supporting caldrons, lamps, &c. Among the Greeks they were frequently given as prizes in contests.

5. *divite me scilicet artium*, "if, that is, I were rich in the works of art."

6. *Parrhasius;* an Ephesian who lived about B. C. 400; he was a distinguished painter, and the rival of Zeuxis. — *Scopas;* a Parian sculptor.

8. *ponere*, "to represent"; the Germans use the same mode of expression, *darstellen*.

9. *vis*, "abundance."

10. *Res*, scil. *familiaris;* i. e. you are so rich that you do not want such presents. — *deliciarum*, "costly trifles."

13. *notis publicis*, "with public inscriptions."

14. *spiritus*, "breath."

15. *fugae* refers to the hasty departure of Hannibal from Italy, not to his defeat at Zama.

17. *incendia;* as this refers to the elder Scipio, *incendia* must mean generally the defeats and calamities which the Carthaginians suffered. The emendation of Cunningham, *impendia*, and that of Doering, *stipendia*, are wholly unwarrantable. Orelli thinks that the whole passage is corrupt, and that two lines are lost between v. 17 and v. 18.

20. *Calabrae Pierides*, "the Calabrian Muses"; i. e. Ennius, who was born at Rudiae, a town in Calabria, and who wrote a poem on the achievements of Scipio.

21. *chartae*, "writings"; here for "poems."

23. *puer;* Romulus.

26. *Virtus*, "the genius."

27. *Vatum;* Aeacus is celebrated by Pindar and other poets. — *divitibus insulis*, "in the islands of the blessed," or Elysium.

29. *Sic;* i. e. through the songs of the poets.

31. *Tyndaridae;* Castor and Pollux, *lucida sidera*, Od. I. 3. 2.

33, 34. (*Sic*) *Liber*, &c. — *vota bonos ducit ad exitus*, "brings to a happy termination, i. e. accomplishes, their wishes."

ODE IX.

HORACE, with just confidence in his own powers, ranks himself with the lyric poets of Greece, and says that, as many of the heroes of ancient times had been rescued from oblivion by their compositions, so he too will by his verses secure immortality for Lollius. It seems probable that this Ode was written after the consulship of Lollius and his defeat in Germany, A. U. C. 738 or 739, and that it was partly intended to console him for that calamity.

1 – 7. *Ne forte credas*, &c.; "that you may not perchance believe that these poems, &c., will perish, (know, that) although the Maeonian Homer holds the first rank, yet the songs of Pindar, &c., are not obscure."

2. *ad Aufidum;* Horace always takes a pride in referring to the place of his nativity.

3. *Non ante vulgatas per artes;* alluding to his having been the first to write lyric poetry in the Latin language.

7. *Ceaeque;* Simonides was a Cean.

8. *Stesichori;* Stesichorus was a native of Himera in Sicily.

11, 12. Construe: *calores commissi fidibus Aeoliae puellae vivunt.* — *Aeoliae puellae*, Sappho.

13 – 16. Construe: *Helene Lacaena non sola arsit crines*, &c., *(eos) mirata*, &c.; not *arsit, mirata crines.*

14. *aurum vestibus illitum*, "gold laid upon his garments"; i. e. "his gold-embroidered garments."

17. *Cydonio;* Cydon was a city of Crete, and the Cretans excelled in the use of the bow.

18, 19. *non semel Ilios vexata;* i. e. Troy is not the only large and powerful city which has been destroyed.

22. *Deiphobus;* after the death of Paris he became the husband of Helen, and he was considered next to Hector the bravest of the Trojans.

26. *illacrymabiles*, "unwept."

27. *Urgentur*, "are overwhelmed."

29, 30. *Paullum sepultae distat inertiae celata virtus*, "virtue which is concealed (not made celebrated in poetry) differs little from cowardice which is (justly) consigned to oblivion"; i. e. brings no more glory or renown to the possessor.

33. *lividas*, "malignant."

35. *Rerum prudens*, "skilled in the management of public affairs."

36. *dubiis*, "adverse."

39. *Consul;* applied to the mind, as in other passages we find *censor, aestimator, rex, dominus, liberator*, &c.

41. *Judex;* literally, for he was one of the *judices selecti;* see Sat. I. 4. 123, note. Horace, in this instance, formed a singularly erroneous judgment of character, for Lollius was subsequently convicted of gross corruption and peculation, and died in disgrace.

44. *Explicuit sua victor arma*, "victoriously wields his arms," so as to force for himself a passage through the opposing crowds.

46. *occupat*, "claims."

51, 52. *Non ille timidus perire;* a Greek construction; some commentators have substituted *peribit.*

ODE X.

An Ode addressed to Ligurinus, who has already been mentioned, Od. IV. 1. 33. It appears to be a close imitation of a Greek original.

1. *crudelis;* compare Od. IV. 1. 40, where he is called *durus.*

2. *pluma,* "down." — *tuae superbiae;* i. e. to the beauty of which thou art now so proud.

3. *decideriut;* on arriving at manhood the hair, which had previously been allowed to grow long like a girl's, was cut short.

5. *hispidum,* "rough," not "wrinkled."

6. *heu;* the exclamation of the poet, not of Ligurinus.

ODE XI.

The poet invites Phyllis to an entertainment in honor of the birthday of Maecenas.

2. *Albani;* the Alban wine is said by some writers to have been, among Italian wines, the second best; Pliny places it in the third rank.

4. *vis,* "abundance."

5. *fulges,* "thou art wont to look beautiful."

8. *Sparsisse;* this is the only passage in the Odes in which Horace uses the old form of the infinitive.

9. *Cuncta festinat manus;* i. e. my whole household are busily engaged in making preparations.

10. *pueris puellae;* the male and female slaves.

12. *Vertice;* some commentators suppose this to mean the top of the house, but it is better to interpret it of the summit of the eddying column of smoke.

15. *mensem Veneris marinae;* Venus was said to have risen from the sea in the month of April.

16. *Findit,* "divides"; i. e. falls in the middle of.

19. *affluentes,* "successive."

22. *Non tuae sortis juvenem,* "a youth not of thy condition"; i. e. superior in wealth and station.

25, 26. *Terret avaras spes,* "terrifies ambitious hopes"; i. e. warns us against them.

27. *gravatus,* "indignant at"; i. e. indignant at being mounted by a mortal.

29, 30. *ultra quam licet,* "beyond proper bounds."

34. *condisce modos,* "learn the measures"; i. e. at her own house; not, as some commentators suppose, from Horace.

ODE XII.

Horace invites Virgil to an entertainment, on the condition that he is to bring a box of perfumed ointment as his contribution to the feast. If it is true, as is generally supposed, that all the Odes of this book were written subsequently to the year U. C. 736, the person to whom this Ode is addressed cannot have been Virgil the poet, who died A. U. C. 735. There are, besides, several expressions which do not appear to be applicable to the poet.

1. *temperant*, "calm."
2. *animae Thraciae*, "the Thracian," i. e. northern, "breezes."
6. *Infelix avis;* an allusion to the story of Procne, the sister of Philomela, who, after having killed Itys, the son of Tereus, was pursued by him and changed into a swallow. — *Cecropiae*, "Athenian"; Pandion, the father of Procne, was king of Athens.
8. *Regum libidines;* it was in order to take vengeance upon Tereus for the violence offered by him to Philomela that Procne murdered his son.
11. *deum;* Pan. — *nigri*, "dark," because covered with pine-forests.
13. *tempora*, "the season"; the spring, which in Italy is very warm.
14. *Calibus;* compare Od. I. 20. 9, note.
15. *juvenum nobilium;* it is conjectured that this alludes to Tiberius and Drusus; but we do not even know whether it applies to any definite persons.
17. *onyx;* this, which properly was a precious stone, is also the name given to a small kind of box made of alabaster, and used for holding perfumes.
18. *Sulpiciis horreis*, "in the stores of Sulpicius"; this must have been a store either kept or originally founded by Sulpicius.
19, 20. *amara curarum*, "bitter cares"; compare Sat. II. 2. 25: *vana rerum.*
22. *merce;* i. e. the perfume spoken of.
22, 23. *non ego meditor*, "I do not intend."
26. *Nigrorum ignium*, "the dark flames" of the funeral pyre.
28. *desipere*, "to be foolish"; i. e. to indulge in lightness of heart and conversation. — *in loco*, "on a fitting occasion."

ODE XIII.

This Ode appears to bear reference to Od. III. 10, where the poet complains of the cruelty of Lyce. She has now grown old, and the poet taunts her with being addicted to youthful faults and follies.

1. *mea vota;* namely, that she might be punished for her haughtiness.
6. *virentis*, "youthful," "blooming."
9. *Importunus enim (Cupido) transvolat*, &c.
9, 10. *aridas quercus;* in the same manner the Greeks called old persons γεράνδρυα.
12. *nives*, "snows"; i. e. snowy hair.
13. *Coae purpurae*, "Coan purple robes"; the Coan robes were probably of silk, and of such a fine texture as to be almost transparent. They were worn chiefly by women of loose reputation.
14. *semel*, "once for all."
17. *Venus*, "thy (former) beauty."
18. *illius, illius*, "of her, of her"; i. e. of thy former self.
20. *surpuerat*, for *surripuerat;* so, Sat. II. 3. 283, *surpite*, for *surripite.*
21, 22. *Felix post Cinaram*, "happy (in being the object of my praises) after (the death of) Cinara." — *notaque et artium gratarum facies*, "and the well-known display of seductive allurements."
24, 25. Join together *parem temporibus.*
28. *Dilapsam in cineres facem;* i. e. dried or shrivelled up like a torch that is reduced to ashes.

ODE XIV.

As in the fourth Ode of this book Horace had extolled the achievements of Drusus, so now, at the request, probably, of Augustus, he celebrates the victory of the elder brother of that prince, namely, Tiberius Claudius Nero, who had defeated the Raeti, A. U. C. 739. In both cases, Horace shows much skill in attributing the successes of these young men to the wise counsels of Augustus.

2. *Plenis honorum muneribus*, "by presents full of honors"; i. e. so as to correspond with thy deserts.

4. *memores*, "recording" thy deeds.

5, 6. *habitabiles oras*, "the habitable world."

7. *legis expertes Latinae;* i. e. who had not yet been made subject to the Roman empire.

10. *Genaunos;* an Alpine tribe, inhabiting the valley now called Valle di Non.

11. *Breunos;* the Breuni inhabited the modern Val di Bregna. — *arces*, "forts" or "castles."

13. *plus vice simplici;* i. e. "with twofold retaliation"; inflicting upon them not only as much loss as they before had done upon the Romans, but twice as much, *plus vice simplici*, for *plus quam vice*.

17. *Spectandus*, "worthy of being contemplated."

18. *Devota morti liberae*, "devoted to a death of freedom"; i. e. to die rather than to be enslaved.

20. *prope*, like the Greek σχεδόν, indicates that it frequently takes place.

21. *Exercet*, "violently agitates."

22. *Scindente nubes*, "cleaving the clouds," so as to cause the rain to pour down.

25. *tauriformis;* a common epithet for rivers, derived, it is supposed, from the roaring sound of their waters. Compare Virg. Georg. IV. 371: *Et gemina auratus taurino cornua vultu Eridanus.*

30. *Ferrata*, "clad in iron breastplates."

32. *sine clade*, "without any slaughter" of his own soldiers.

33, 34. *tuos divos*, "thy gods"; i. e. thy fortunate auspices.

36. *vacuam aulam*, "the palace" of Cleopatra, "left empty" by the flight of herself and Antony.

37. *lustro tertio;* Augustus took Alexandria A. U. C. 724, and Tiberius conquered the Vindelici A. U. C. 739. If the assertion of Horace that both events took place on the same day is to be taken in its literal sense, it was on the first of August.

41. *Cantaber;* see Od. II. 6. 2, and Od. III. 8. 22.

43. *Miratur*, "regards with amazement."

46. *Nilus, Ister, Tigris*, stand for Egypt, Dacia, and Armenia.

47. *belluosus;* compare Od. III. 27. 26, 27, note.

49. *non paventis funera*, "that knows no fear of death."

50. *audit*, "obeys."

51. *Sygambri;* compare Od. IV. 2. 36, note.

52. *Compositis*, "being laid aside."

ODE XV.

It doubtless appeared necessary to Horace that the fourth book of his Odes, containing as it did poems in praise of Drusus and Tiberius, should

conclude with one directly in praise of Augustus. He here, therefore, eulogizes him as the author of peace, blessing the Roman people with security, purifying the morals of society, and causing the arts to flourish.

1. *proelia;* the military expeditions of Augustus.

2. *increpuit lyra,* "reproved me with his lyre"; admonished me by a stroke of his lyre not to do it.

3, 4. *Ne parva,* &c.; i. e. not with my humble powers to attempt so great a subject.

5. *Fruges retulit uberes;* because agriculture, which had so long been interrupted by the civil wars, was now resumed.

6. *nostro Jovi;* properly speaking, Augustus dedicated the standards which were restored by the Parthians to Mars Ultor; but Horace rather speaks of them as restored to Jupiter, who was the chief guardian of the Roman empire.

9. *Janum Quirini,* for *Janum Quiritium;* this is the reading of all the MSS.; but some editions have substituted *Janum Quirinum.*

10. *evaganti frena,* "breaking loose from the curb," or, as we say, "unbridled."

12. *artes;* namely, prudence, justice, temperance, &c.

16. *ab Hesperio cubili,* "from his western couch."

17. *exiget,* "will drive away."

20. *inimicat,* "renders hostile to each other."

21. *qui Danubium bibunt;* the Vindelici and Pannonians, conquered in the years U. C. 738 – 740.

22. *Edicta Julia,* "the conditions imposed on them by Augustus." — *Getae;* see Od. III. 24. 11.

23. *Seres;* see Od. I. 12. 56.

24. *Tanain prope flumen orti;* the Scythians.

25. *lucibus,* "days."

29. *Virtute functos,* "who have performed noble actions."

30. *Lydis tibiis;* the Lydian flute was used chiefly in religious worship.

32. *Progeniem Veneris;* the Julian family, into which Augustus had been adopted, claimed descent from Aeneas, the son of Venus and Anchises.

THE BOOK OF EPODES.

INTRODUCTION.

In the most ancient Greek poetry of which we have any knowledge, the verses are all written in the same metre. But when poets began to compose shorter pieces, and to choose lighter subjects than those which had supplied the epic poems, they found it necessary likewise to change the measures. The first change was to add to each heroic verse a pentameter, and this species of poem, which was the first kind of epode, acquired the name *elegiac.* Archilochus soon carried the change much farther, and invented several new kinds of metre, in most of which, however, each verse is succeeded by one of shorter measure. Those in which a shorter verse is followed by a longer one, as the eleventh in this book, ought rather to be called Pro-odes.

The greater number of the Epodes of Horace belong to the class which he has described in his Epistle I. 19. 23 – 25: —

> Parios ego primus iambos
> Ostendi Latio, numeros animosque secutus
> Archilochi, non res et agentia verba Lycambes.

The poems in this book were all written between the years U. C. 713 and U. C. 724. They were published by the poet during his lifetime, and were not, as some critics have conjectured, collected after his death.

ODE I.

When this Ode was composed, it had been arranged that Maecenas should accompany Octavianus, who was then about to set out on his expedition against Antony. This design was subsequently abandoned, and Maecenas remained at Rome, in order there to watch over the interests of his party.

1. *Liburnis;* compare Od. I. 37. 30, note.

1, 2. *inter alta propugnacula;* the vessels of Antony and Cleopatra were of a much larger size than the light but swift Liburnian galleys.

5, 6. *si superstite; si* appears to be redundant; Horace has joined together two modes of construction, *si superstes eris,* and *te superstite,* probably in order to make the antithesis to the following words, *si contra,* stronger. Some critics, however, complete the sentence thus: *si te superstite vita (vivitur) jucunda (est), si contra, gravis.*

12. *Inhospitalem;* compare Od. I. 22. 6.

13. *Occidentis ad ultimum sinum;* i. e. to the shores of Spain.

16. *firmus parum;* i. e. in bodily health.

18. *habet,* "holds possession of."

21. *ut adsit,* "although she be present."

25, 26. *Non ut juvencis,* &c., "not in order that my ploughs yoked with more oxen may labor"; i. e. not that through you I may be rewarded with larger possessions. It was a matter of course that the confiscated property of the defeated party was distributed among the victorious army. Horace through the influence of Maecenas, would have been certain of obtaining a part of the spoil.

27, 28. *Pecusve Calabris,* &c.; extensive land-owners were in the habit of sending their flocks of sheep, during the heat of summer, from Calabria to the cooler regions of Lucania.

29, 30. *Neque ut superni villa,* &c., "nor that a villa of white marble may touch the Circaean walls of upper Tusculum"; i. e. "nor that I may be able to build a magnificent villa close by the upper part of Tusculum." — *Circaea;* Tusculum was said to have been founded by Telegonus, the son of Circe and Ulysses.

33. *Chremes;* a character in a play of Menander, who buries a treasure.

34. *Discinctus,* "dissolute"; a loosely-girded tunic was considered the mark of dissipation.

EPODE II.

The poet introduces one Alfius, a well-known usurer, and represents him as speaking in terms of unqualified praise of the delights of a country life

and yet incapable, when it comes to the point, of resisting the temptations presented by the gain which he has been deriving from his former life.

4. *Solutus omni fenore;* i. e. who neither pays nor receives interest.

5. *Neque excitatur,* "he is neither roused"; i. e. from sleep.

10. *populos;* Columella says that the poplar is the best tree for training the vines over, and the elm the next.

14. *Feliciores,* "more fruitful."

15. *pressa,* "squeezed" from the comb.

19. *gaudet decerpens,* "rejoices to pick"; a Grecism, ἥδεται δρέπων.

20. *Certantem purpurae,* "emulating the purple."

21. *Priape;* Priapus was the tutelary deity of gardens.

22. *Silvane;* compare Virg. Aen. VIII. 601: *Arvorum pecorisque deus.*

24. *tenaci;* this epithet means that it is firmly rooted in the ground; i. e. it is thick and "close."

26. *Queruntur;* this applies principally to the nightingale.

27. *obstrepunt,* scil. *ibi jacenti.* — *lymphis manantibus,* "with their smoothly-flowing waters."

29. *annus,* "season."

31. *multa cane;* in speaking of sporting-dogs, the poets generally make *canis* feminine.

33. *levi,* "smooth.

34. *dolos* is placed in apposition to *retia.*

35. *advenam gruem,* "the migrating crane."

37. *Quis non malarum (curarum), quas curas amor habet.*

39. *in partem,* "for her part."

41. *Sabina;* see Od. III. 6. 38, note.

42. *Pernicis,* "active."

43. *Sacrum;* the hearth was "sacred" to the Lares.

48. *inemtas;* Virgil uses the same expression, Georg. IV. 133: *dapibus mensas onerabat inemtis.*

49. *Lucrina;* the oysters from the Lucrine lake, near Baiae, were esteemed the best.

50. *rhombus,* "the turbot." — *scari;* the *scarus,* "char," was considered a great delicacy.

52. *ad hoc vertat mare;* it was the common opinion, that most fish were caught in the Tuscan Sea after a storm. Horace poetically supposes the storm to drive the fish from the eastern parts of the Mediterranean.

53. *Afra avis,* "Guinea-fowl."

54. *attagen Ionicus;* this is variously supposed to mean the pheasant, the heathcock, the woodcock, &c. It seems, however, to be a species of partridge, called by the modern Greeks ταγενάρι, and by the Germans *das rothe gehaubte Haselhuhn.*

57. *lapathi,* "sorrel."

58. *Malvae salubres;* so Od. I. 31. 16, *leves malvae.*

59. *Terminalibus;* this festival was kept on the 23d of February.

60. *ereptus lupo;* it shows a frugal and contented disposition to sup on the kid which had been killed by a wolf, instead of throwing it away.

65. *Positos,* "recumbent"; reclining at their meal. — *examen;* an image taken from a beehive.

66. *renidentes,* "polished"; this was done with wax.

69. *redegit pecuniam,* "he called in all the money" which he had out at interest.

70. *Kalendis;* i. e. on the following Calends. — *ponere,* "to place out" at interest.

EPODE III.

Horace playfully expresses his detestation of garlic, a dish flavored with which he had partaken of at the house of Maecenas, and had suffered severely in consequence.

1. *olim*, "at any time"; compare Od. IV. 4. 5, note.
3. *Edit*; the old form for *edat*, from *edim*, *edis*, *edit*, &c.
5. *in præcordiis*, "in my stomach."
8. *Canidia*; a pretended prophetess and sorceress for whom Horace felt a thorough hatred. See Epod. 5 and 17.
10. *ducem*; i. e. Jason.
13. *pellicem*; Glauce, or Creusa, the daughter of Creon, whom Jason was about to marry.
14. *Serpente alite*; i. e. in a chariot drawn by winged dragons.
15. *siderum vapor*; as all changes of weather were supposed to be caused by the stars, so here Horace speaks of heat as an "exhalation from the stars."
17. *munus*; the poisoned shirt sent to him by Dejanira.
19. *si quid unquam tale concupiveris*, "if you ever again feel a desire for any such dish."
20. *Jocose*; because Maecenas had given this dish to Horace by way of a joke.

EPODE IV.

We have given the inscription placed over this Ode in the larger number of the MSS., although it seems very doubtful whether Menas can really be the person to whom it is addressed, since there is no mention made in history of the freedman of Pompey being a military tribune. Franke, however, strongly supports this view, and *eques*, v. 15, certainly favors the idea that he is meant, since we are told (Dio Cass. 48, 45) that Octavius held him in high esteem, and promoted him to the rank of a knight.

1. *sortito*, "by nature."
3. *Hibericis funibus*, "ropes made of Spanish grass"; a very tough kind of grass, which is plentiful in Spain.
5. *Licet ambules*, "though you strut."
7. *Sacram viam*; the *Sacra via* was the most crowded and fashionable street in Rome.
8. *bis trium ulnarum*; a very large and loose toga was generally the mark of a man who wished to make a great display of his wealth.
9. *vertat*, for *avertat*, "turns aside," that they may not see him.
11. *flagellis triumviralibus*; the officers called *triumviri capitales* took cognizance of and punished the offences of slaves, vagabonds, and others of the lowest classes of society.
13. *Arat*; the vineyards were always ploughed, and the trees to which the vines were trained were, for this reason, planted in regular rows. — *Falerni*; Falernian land would exceed in value almost every other, on account of the reputation of its wine.
14. *Appiam*, scil. *viam*. — *mannis*; see Od. III. 27. 7.
16. *Othone contemto*; i. e. "he is so rich that he does not care for the law of L. Roscius Otho," which provided that no one should be admitted into the equestrian rank who did not possess 400,000 sesterces; see Ep. I. 1. 58, note.

19. *Contra latrones atque servilem manum;* the army of Pompey, against which Octavanius was now fitting out an expedition, was in a great measure composed of robbers and fugitive slaves; Horace, therefore, asks, Why send forth armed vessels against these robbers and fugitives, if such a fellow as this, himself not long since a robber and a runaway, is raised to the rank of military tribune?

EPODE V.

In this poem, Horace expresses his detestation of a class of women who endeavoured, by means of incantations and philters, to retain, after they had grown old, their hold upon their lovers. The poet represents Canidia, and some of her associates, as putting to a horrible death a youth of noble family, in order to obtain his marrow and liver for the purpose of some such charm. The poem opens with the exclamations of the boy.

1. *At;* this commencement very aptly expresses the amazement and terror of the boy.

3. *Quid fert,* "what is the meaning of?"

5. *te;* addressed to Canidia.

6. *veris;* by this Horace implies that she may have pretended to have children; compare Epod. 17. 50.

7. *inane,* "fruitless," since it did not protect him.—*purpurae decus;* i. e. the *toga praeterta,* which ought to have been a safeguard to him.

8. *improbaturum;* he purposely employs a gentler word for *puniturum, vindicaturum.*

12. *Insignibus;* his *toga praeterta* and *bulla,* a circular ornament of gold, worn by children, suspended from the neck, and especially by the sons of the noble and wealthy.

14. *Thracum;* i. e. of the most barbarous and savage persons.

15. *brevibus viperis,* "with small vipers"; a very venomous kind.

17. *caprificos;* the wild fig-tree, which grows among stones and rocks, and is quite worthless, was thought to be very efficacious in incantations; the fact of its having grown in the walls of a sepulchre would, of course, render it more so.

18. *cupressus;* the cypress, from its being the funeral tree, was also of bad omen, and therefore employed for this purpose. Compare Od. II. 14. 23: *invisas cupressos.*

19, 20. Construe: *Et ova nocturnae strigis uncta sanguine turpis ranae, plumamque (ejusdem avis).*

21. *Iolcos;* a town of Thessaly; the Thessalian women were all supposed to deal in witchcraft.—*Hiberia;* a region of Pontus, between Armenia and Colchis, abounding in poisonous plants.

24. *Colchicis;* i. e. such as were used by the Colchian Medea.

25. *Sagana;* this woman is mentioned likewise, Sat. I. 8. 25.—*expedita,* "with her robe girt up."

26. *Avernales,* "from lake Avernus."

28. *Laurens;* from Laurentum, in Latium. This is the emendation of Bentley and Heinsius, instead of *currens,* which is the common reading.

29. *Veia;* another attendant upon Canidia.

33. *Longo die;* the day would appear long to the boy.—*bis terque,* "several times." The object of changing the food was to increase his appetite.

36. *Suspensa mento corpora,* "bodies suspended by the chin"; i. e. the bodies of persons swimming.

37. *Exsucta*, i. e. *suco exhausta*, of which the moisture is dried out.
38. *Amoris esset poculum*, "might be a love-potion."
39. *Interminato* (from *minari*), "forbidden."
42. *Ariminensem;* Folia, the third of Canidia's companions, was a native of Ariminum, a town of Umbria.
43. *otiosa Neapolis*, "inactive Naples." The love of doing nothing, *dulce far niente*, has ever been, as it still is, the characteristic of Naples.
45. *excantata*, "called from their places by the magic chant."
47. *irresectum*, "not cut," but gnawed to the quick, which was a sign of fury.
49. *Quid dixit aut quid tacuit?* equivalent to "spoke the following incredible words."
50. *arbitras*, "witnesses."
51. *silentium regis;* compare Virg. Aen. III. 112: *fida silentia noctis.*
55. *Formidolosa*, "which strike with terror."
57. *Sunum*, &c. In order to understand the following passage, we must suppose that, in the first place, Canidia desires that Varus, her aged lover, about to visit another mistress, living in the Subura, may be prevented from entering her house by the dogs in that quarter of the town. But the dogs are silent, and Varus does not appear, upon which she exclaims, *Quid accidit?* &c.; she is surprised that her charms are powerless, and her lover seems to be sleeping. But suddenly she sees him coming out of a neighbouring house, and directing his steps towards that of another mistress, and utters a vehement protestation, *Ah, ah!* &c., that she will succeed in bringing him back to herself.
59. *Nardo perunctum;* this only means that he is supposed to have perfumed himself upon going to visit his other mistress.
61, 62. *Cur dira venena barbarae Medeae minus valent (in Varum)?* "Why are the terrible poisons of the barbarian Medea, (i. e. my poisons equal to those of Medea) of no avail" against Varus?
65. *palla;* λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον.
69. *unctis cubilibus;* this was an expedient, which she had of course applied beforehand. — *omnium*, i. e. of all except herself.
71. *solutus;* compare Od. I. 27. 21: *solvere Thessalis venenis.*
74. *multa fleturum*, "that will suffer much."
76. *Marsis vocibus;* the Marsi were said naturally to possess the power of taming serpents, and of performing, by means of incantations, other miracles; Canidia now says that not even they shall be able to release Varus from her power.
78. *Fastidienti*, "despising me."
79. *Priusque coelum*, &c.; i. e. sooner shall all nature be inverted, the sea being over the sky, and the earth over the sea.
85. *dubius;* not knowing, from anger and indignation, how to commence.
86. *Thyesteas preces;* such execrations as were uttered by Thyestes against Atreus.
87. *Venena magnum fas*, &c., "poisons (i. e. incantations and charms) do not avail to change, in human fashion, the mighty right and wrong"; i. e. the divine laws of right and wrong cannot, like human laws, be changed by charms.
92. *Furor*, for *Furia*, "a fury."
94. *Quae vis est*, "which is the strength" granted to them.
97. *vicatim*, "through all the streets of the city."
99. *different*, "shall tear in pieces."
102. *Effugerit spectaculum;* i. e. they shall at least enjoy the satisfaction of seeing this.

EPODE VI.

THIS Ode contains bitter reproaches addressed to some slanderer. The scholiasts, and several commentators, suppose it to have been addressed to Cassius Severus. He, however, died in exile about A. U. C. 786, and could not, at the time this was written, have been above twenty years of age.

1. *hospites*, "strangers."

4. *remorsurum*, "who will bite again."

5. *Molossus aut Lacon;* Virgil also has connected the Molossian and the Laconian dog; Georg. III. 405: *Veloces Spartae catulos acremque Molossum.*

7. *aure sublata*, "with ear erect."

8. *praecedet*, "shall fly" from me.

10. *Projectum*, "thrown before thee"; Horace means that this base slanderer is easily bribed to be silent.

13. *Lycambae spretus gener;* Archilochus; compare Ep. I. 19. 25, note.

14. *Bupalo;* Bupalus and his brother were sculptors, who made a ridiculous likeness of the poet Hipponax, and were, in consequence thereof, so persecuted by him in his verses, that they finally hanged themselves.

16. *Inultus*, "unavenged"; i. e. who cannot defend himself against an attack.

EPODE VII.

THIS Ode was probably composed A. U. C. 713, at the commencement of the Perusinian war, and was intended to dissuade the Romans from rushing into the horrors of civil war, which he supposes to be the consequence of the murder of Remus by his brother.

1. *scelesti*; civil warfare is always spoken of as *scelus;* compare Od. I. 2. 29: *Cui dabit partes scelus expiandi Jupiter?*

2. *conditi*, "sheathed."

3. *Neptuno*, "the sea."

7. *Intactus*, "unconquered" as yet by the Romans. — *descenderet*, "might walk down the *Sacra Via*"; i. e. as a captive in a triumphal procession. The triumphal processions always descended the street called the Sacred Way.

11, 12. Construe: *Neque hic mos unquam fuit feris lupis nec leonibus, nisi in dispar (genus).*

13. *vis acrior;* namely, Fate.

15. *Tacent;* the poet pauses for a reply, and then, when he finds that they have nothing to urge, he proceeds indignantly: "they are silent," &c.

19. *Ut*, "since the time when."

20. *Sacer nepotibus*, "a crime to be expiated by posterity"; ἐναγής, "a curse upon posterity."

EPODE VIII.

THE poet inveighs against an old woman who still retained the passions of youth.

1. *Rogare;* an interrogative infinitive, expressing indignation.

11. *beata*, "rich."

14. *baccis*, "pearls."

15. *libelli Stoici;* she pretended to be fond of the study of philosophy.

EPODE IX.

HORACE composed this poem upon receiving the first news of the battle of Actium. He addresses it to Maecenas, and expresses a hope of soon celebrating, at the house of his patron, the return and triumph of Caesar Octavianus.

1. *repotum;* "laid up" for festive occasions, and therefore the best wine.—*Caecubum;* see Od. I. 20. 9, note.

3. *sub alta domo;* the splendid palace erected by Maecenas on the Esquiline.

5. *mistum tibiis lyra;* among the pictures discovered at Herculaneum was one representing a female musician playing the lyre (*Dorium*) with her right hand, and the double or Phrygian (*barbarum*) pipe with her left.

7, 8. *Neptunius dux;* Sextus Pompeius, who called himself the son of Neptune, was defeated and driven (*actus*) from the straits of Sicily by Octavianus and Agrippa, A. U. C. 718.

10. *Servis perfidis*, "runaway slaves."

11. *Romanus;* this refers, not only to Antony, but also to all his followers.

12. *Emancipatus feminae;* a person who gives himself up entirely to another, so as to become, as it were, his property, is said *se emancipare alicui*.

13. *spadonibus;* some of the principal officers of Cleopatra were eunuchs.

14. *patest*, "endures."

16. *conopium;* this was a kind of mosquito-net, used by the Egyptians, and regarded as a sign of effeminacy by the Romans.

17. *At hoc frementes*, "but indignant at this." The conjecture of Bentley, *ad hoc*, is inadmissible, because *ad hoc* always signifies *praeterea, insuper*.

18. *Galli;* the Gallograeci or Galatians, under Deiotarus, who deserted from Cleopatra to Octavianus just before the battle.

19, 20. *Hostiliumque navium*, &c.; this evidently means that a part of Cleopatra's fleet likewise deserted, and, retreating into the harbour, refused to fight. But either the poet invented this circumstance, or else there may, when the Ode was written, have been a rumor to this effect in Rome, since no authentic and detailed account of the battle could yet have reached the city.

21. *tu;* a question addressed to Triumphus, who is here regarded as a god; the meaning is, When will Caesar return and celebrate his triumph?—*aureos;* the chariots used in triumphal processions were richly ornamented with gold.

22. *intactas*, "which have never been yoked"; such only could be used for sacrifices.

23, 24. *nec Jugurthino bello reportasti*, "thou didst neither bring back from the Jugurthine war," &c.; i. e. not even Marius returned for such a glorious triumph after his victory over Jugurtha.

25. *Africanum;* Scipio Africanus the younger.

27. *punico*, "purple."

30. *Ventis non suis*, "with unpropitious winds."

31. *Exercitatas*, "agitated."

32. *Aut fertur;* at this time no details of the battle, and no accurate intelligence respecting the course pursued by Antony, had yet reached Rome.

36. *Metire;* in mixing their wines with water, they used a kind of cup, *cyathus*, which held a certain quantity, and with which they measured off the relative quantities of wine and water.

38. *Lyaeo;* compare Od. I. 7. 22, note.

EPODE X.

MAEVIUS, a Roman poet, who was detested by Horace and Virgil, (see Virg. Ecl. III. 90), being about to undertake a voyage, Horace humorously prays that the vessel in which he sails may be wrecked.

1. *Mala alite;* compare Od. I. 15. 5, *Mala avi*, and note.

5. *Niger Eurus*, "the black southeast wind"; i. e. accompanied by black clouds.

6. *differat*, "scatter."

9. *sidus amicum;* a "friendly constellation"; as, for instance, Castor and Pollux, the appearance of which denoted fair weather.

10. *tristis*, "destructive" to mariners.

13. *Pallas;* Minerva, on account of the pollution of her temple by Ajax Oileus, caused the destruction of the Greek fleet on its return from Troy. See Virg. Aen. I. 39–41.

16. *luteus;* literally, "saffron-colored"; it here means the color of the complexion caused by extreme terror: "livid."

19. *udo*, "rainy."

22. *juveris;* if you "feed," or "become the food of."

23, 24. *immolabitur;* as it was customary to promise a sacrifice for the safety of persons making a voyage, so Horace here jocosely vows an offering of a goat and a lamb for the death of Maevius.

EPODE XI.

HORACE complains of the cruelty and arrogance of Lyciscus. We know nothing of Pectius, or, as it is sometimes written, Pettius, to whom it is addressed.

3. *expetit*, "chooses," "selects."

5. *tertius December*, "the third December"; i. e. the third year.

9. *languor;* torpor; "want of spirits."

10. *spiritus*, "the sigh."

11. *Contrane lucrum*, &c.; an indignant question: "Has an honest heart no weight against the desire of gain?"

12. *applorans*, "with tears."

13. *inverecundus*, "who puts to flight false shame."

14. *loco*, "from their place"; i. e. his breast, where they had been concealed.

16. *Libera bilis;* equivalent to *liberrima indignatio*, Epod. 4. 10.—*ventis dividat*, "scatters to the wind."

17. *Fomenta*, "remedies."

18. *imparibus*, "with unequal, i. e. inferior, weapons."

20. *incerto*, "hesitating," i. e. whether he should go to Inachia or not.

21. *non amicos;* because he was not permitted to enter the door.

EPODE XII.

ADDRESSED to an old woman.

EPODE XIII.

On a wintry and stormy day, Horace exhorts his friends to indulge in gayety, and advises them to profit by the counsel which Chiron gave to Achilles.

1. *caelum contraxit;* clouds appear to contract the sky, by making the space which we can see smaller.

2. *deducunt Jovem;* according to the ancient mythology, Jupiter, the upper atmosphere, descends upon Terra, the earth, in showers. — *silvae*, for *silvae*.

3. *Rapiamus*, "let us snatch."

4. *virent*, "are strong."

5. *obducta*, "clouded," i. e. by cares.

6. *Torquato consule;* L. Manlius Torquatus was Consul A. U. C. 689, the year in which Horace was born.

7. *mitte*, for *omitte*. — *deus haec fortasse*, &c., "some god will, perhaps, by a happy change, restore these things to their former state"; i. e. remove the causes of your anxiety.

8. *Achaemenio;* compare Od. III. 1. 44, note, and Od. II. 7. 8, note.

9. *fidis Cyllenea;* the lyre invented by Mercury, who was born on Mount Cyllene, in Arcadia.

11. *grandi Centaurus alumno;* the Centaur Chiron educated Achilles.

13. *Te manet;* i. e. it is fated that you shall go to. — *Assaraci tellus;* Troy. Assaracus was the son of Tros.

15. *certa*, "inevitable," "immutable." — *subtemine*, "thread."

16. *caerula*, "azure," an epithet applied to all the deities of the sea.

18. *Deformis*, "disfiguring."

EPODE XIV.

The poet assigns his love for Phryne as an excuse for not writing a poem which Maecenas had requested of him.

2. *Oblivionem*, "forgetfulness"; namely, of the Ode which he had promised to write.

3. *Lethaeos ducentia somnos*, "that bring with them Lethaean sleep."

5. *Candide*, "sincere," i. e. my true friend.

8. *Ad umbilicum adducere*, "to complete." The sheet of parchment or papyrus which constituted a volume was rolled round a stick, at each end of which was a boss, *umbilicus;* "to bring a writing down to the boss" is, therefore, to write to the end of the paper.

12. *Non elaboratum ad pedem*, "in a simple measure."

13. *Ureris ipse miser;* this is addressed to Maecenas, and does not imply, as some commentators have supposed, that he was unsuccessful in his suit.

13, 14. *quod si non pulchrior ignis*, &c.; i. e. but if even Helen, the flame that kindled Troy, was not fairer than the object of your love.

EPODE XV.

Horace reproaches Neaera with her infidelity, and then, turning to his rival, warns him that he too will have experience of her inconstancy.

3. *laesura;* namely, by her perjury.

4. *In verba jurabas mea;* there is here an allusion to the military oath of obedience; compare Ep. I. 1. 14, *Nullius addictus jurare in verba magistri*, and note.

6. *Lentis brachiis*, "with encircling arms."

11. *dolitura mea virtute*, "who art destined to grieve by my means"; i. e. who, as far as I can effect it, shalt repent of thy faithlessness.

15, 16. *Nec semel offensae*, &c., "nor, if a true grief, or indignation, shall have entered into me, will my firmness yield to thy beauty, when it has once for all (*semel*) become hateful to me."

17. *At tu*, "but thou (my rival)."

20. *Pactolus;* the river of Lydia, which was said to contain gold in its sands.

21. *arcana*, "mysteries," which were only revealed to the initiated. — *renati;* an allusion to the doctrine of metempsychosis; see Od. I. 28. 10, note.

22. *Nirea;* compare Od. III. 20. 15, note.

EPODE XVI.

THIS poem was composed A. U. C. 713, when, a few months after the battle of Philippi, Octavianus and Antony were preparing to engage in a new contest under the very walls of the city, and the condition and prospects of the Commonwealth filled every true patriot with alarm. Some critics assign a later period, namely, A. U. C. 722, as the date of the composition of this Ode; but Horace could hardly have advised his countrymen to abandon their homes after he had become the friend of Maecenas, and the avowed partisan of Octavianus.

1. *Altera aetas*, "a second generation"; the civil commotions commenced with Sylla, A. U. C. 666.

3. *Marsi;* the Marsian or Social War was fought A. U. C. 663 - 666.

5. *Aemula;* it is mentioned by Livy, that, after the defeat at Cannae, Capua (*luxurians longa felicitate atque indulgentia fortunae*) became the rival of Rome for the supremacy over the whole of Italy. — *Spartacus;* a Thracian gladiator, who commanded the revolted slaves in the Servile War, A. U. C. 681 - 683.

6. *Allobrox;* the Allobroges were a Gallic nation on the banks of the Rhone; *novis rebus infidelis* refers to their having first joined in the conspiracy of Catiline, and afterwards revealed the plot.

7. *caerulea pube*, "with her blue-eyed youth."

8. *Parentibus abominatus;* namely, because so many young men were killed through his means.

9. *devoti sanguinis*, "of devoted blood"; i. e. born for the very purpose of being devoted to destruction.

11. *Urbem;* i. e. the site on which the city stands.

13, 14. *Quaeque carent*, &c., "and will insultingly scatter (to the winds and suns) the bones of Romulus, which are now guarded from winds and suns." The Eastern nations had the same horror of any disturbance of the bones of the dead. Compare Jeremiah VIII. 1: "At that time, saith the Lord, they shall bring out the bones of the kings of Judah, and the bones of his princes, and the bones of the priests, and the bones of the prophets, and the bones of the inhabitants of Jerusalem, out of their graves." — *Quirini;* Horace here speaks of Romulus as having been buried, while the common account makes him to have been carried up into heaven. But *Quirinus* may perhaps be used here as the representative of the whole Roman people.

15. *Forte*, for *si forte*. — *quid expediat*, "what may be of service." — *co*
muniter, *aut melior pars*, "all together or (at least) the better part."
16. *carere laboribus*, for *ad carendum laboribus*.
17. *Phocaeorum*; Herodotus relates that the Phocaeans, being besieged
Harpagus, the general of Cyrus, formed the resolution to abandon their
and pronounced a solemn curse upon any of the inhabitants who
remain or return until a mass of iron, which they threw into the sea, sho
rise to the surface.
18. *exsecrata*, "having bound themselves by solemn imprecations."
25. *Sed juremus in haec*, scil. *verba*.
28. *Matina cacumina*, "the summits of Mount Matinus," in Apulia.
29. *In mare seu proruperit Apenninus*; i. e. if the Apennines, which
run down the centre of Italy, shall become a promontory, projecting into
sea.
34. *laevis*, "become smooth," like a fish.
36. *exsecrata*; this word is purposely repeated with reference to v. 18.
38. *Inominata perprimat cubilia*; let them "rest upon their ill-omen
couches"; i. e. let them remain at home in hopeless sloth and inactivity.
41. *Oceanus*; the Atlantic Ocean, which was supposed to flow round t
entire world.
42. *Reddit*, "yields."
46. *Suam arborem*, "its own tree"; i. e. without the necessity of grafti
48. *Levis*, "light," "swift." — *crepante pede*, "with murmuring flow";
rivers are said to run, *currere*, it was natural to attribute feet to them.
53. *ut*, "how."
56. *temperante*, "moderating."
57. *Argoo remige pinus*, "the ship impelled by Argoan rowers"; i. e. t
ship Argo.
58. *impudica Colchis*, "the shameless Colchian," Medea.
59. *cornua*, "the points of the yards."
61, 62. *nullius astri aestuosa impotentia*, "the burning excess, i. e. the e
cessive heat, of no star"; he alludes to Sirius.
63. *secrevit*, "has set apart for."
64. *Ut inquinavit aere tempus aureum*, "when he adulterated the golden a
with brass."
65. *Aere, dehinc ferro duravit saecula*, "he hardened the (golden) age, (firs
with brass, and then with iron"; i. e. he changed it first into the brazen, a
then into the iron age.
65, 66. *secunda*, "prosperous." — *vate me*; I being the prophet; i. e. "by m
advice." — *fuga quorum*, "an escape from which."

EPODE XVII.

This is another poem directed against Canidia; the poet pretends to e
treat the sorceress to spare him, and she makes an arrogant reply.
1. *do manus*, "I hold out my hands"; i. e. to be bound, in token of sub
mission.
3. *non movenda*, "not to be provoked"; Proserpine and Diana (Hecat
are named as the infernal deities who preside over magic rites.
5. *Refixa coelo*, "loosened from (their places in) the heaven."
7. *turbinem*, "thy magic wheel"; he alludes to the wheel by which wa
spun the magic thread, that was supposed to influence the fate of the pe
son against whom the enchantment was directed.

8. *Movit nepotem*, &c.; he now adduces examples of clemency exercised by heroes towards their enemies, and exhorts Canidia to do the same.—*Telephus;* he was king of the Mysians, who was wounded by Achilles, and subsequently healed by some rust from the spear which inflicted the wound. — *nepotem Neretum;* Achilles was the son of Thetis, the daughter of Nereus.

11. *Unxere matres Iliae*, "the matrons of Troy anointed"; i. e. were enabled to do so by the clemency of Achilles, who gave up to them the body of Hector. — *addictum*, "destined," by Achilles.

18. *Relapsus*, "gradually came back to them." — *notus honor*, "the accustomed dignity" of the human countenance.

22. *lurida*, "livid."

23. *odoribus*, "charms"; because, during the magic rites, she made use of strong aromatic odors.

25. *neque est;* in the sense of the Greek οὐδ' ἔστι, οὐδ' ἔξεστι: "nor is it in my power."

26. *spiritu*, "by breathing."

27. *negatum vincor ut credam*, "I am compelled to believe what I did deny."

28, 29. The Sabine women, and the Marsians, were much addicted to sorcery, and the latter were supposed to possess the power of charming serpents; and especially of splitting open their heads by magic. See Virg. Ecl. VIII. 71.

33. *Virens;* we have preferred this, which is the reading of the MSS., to *furens*, which is adopted by Bentley; *virens* is variously interpreted, either by "perpetual," by "bright," or by "greenish," descriptive of the sulphureous color of the flame. The latter is probably the true meaning. — *cinis*, "as ashes."

35. *Colchicis;* in allusion to Medea.

36. *stipendium;* payment; here, therefore, "punishment."

39. *mendaci;* this epithet is very skilfully applied; Canidia may interpret it so as to mean that his former poems against her were slanderous; but the true meaning of course is, that what he now is about to sing is false.

42. *Helenae vicem*, "on behalf of Helen." Stesichorus having defamed Helen in his poetry, was punished by Castor and Pollux with the loss of his eyesight; this, however, was restored upon his publishing his *Palinodia*, or recantation.

46. *obsoleta*, "polluted."

48. *Novendiales pulveres*, "the new ashes." Dead bodies were burned on the sixth day after death, and on the ninth the ashes were placed in the urn, and committed to the tomb. Canidia immediately stole them for the purpose of her magic rites.

50. *Tuus venter Pactumeius*, "Pactumeius is thy offspring"; and not, as generally believed, a supposititious child. Compare Epod. 5. 5.

56. *Inultus ut tu riseris*, &c., "what, shall you with impunity deride?" — *Cotyttia vulgata*, "the mysteries of Cotytto which you have divulged." Cotytto was the goddess of impure love, who was worshipped with licentious rites by the Thracians, Athenians, and others.

58. *Esquilini Pontifex venefici*, "the high-priest of the incantations on the Esquiline." Canidia ironically gives this title to Horace, because he had, as it were, taken upon himself to preside over these incantations.

60. *Pelignas;* the Peligni were neighbours of the Marsi, and shared their reputation for witchcraft.

62. *tardiora votis*, "longer than you wish."

63. *in hoc*, "for this purpose."

65. *infidi;* so called, because he revealed the secret counsels of the Gods.

67. *obligatus*, "exposed to."
71. *enses Norico;* see Od. I. 16. 9, note.
74. *Vectabor*, "I shall ride."
75. *Meas terra cedet insolentias;* i. e. in my triumph I shall spurn the ea
76. *cereas imagines;* images of wax, which were made to represent persons against whom enchantment was to be practised, and by subject which to a certain treatment they thought they could influence the feelin health, and life of the originals. This superstition was revived, and pr extensively practised in Europe, during the sixteenth century.
80. *Desideri pocula*, "love-potions."
81. *exitus*, "the issue," or "result."

THE SECULAR HYMN.

The origin of the *Ludi Seculares* is lost in obscurity; but the most tru worthy accounts state them to have been instituted by the Consul Vale Poplicola, for the purpose of averting a plague. From his time down that of Augustus, they were only celebrated three times. Soon after he h assumed the supreme power in the republic, it was announced that the L *Seculares* were to be celebrated, and Horace received the command to co pose the festive hymn for the occasion. This is the hymn which is still tant. The character of the celebration now underwent a considerable chan Hitherto it had been held in honor of Dis and Proserpine; but now th were placed last on the list, and sacrifices were offered also to Jupiter, Ju Neptune, Minerva, Venus, Apollo, Mercury, Ceres, Vulcan, Mars, Dia Vesta, Hercules, Latona, and the Parcae. On the third day of the festiv Greek and Latin hymns were sung in the sanctuary of Apollo, by th times nine boys and maidens of great beauty, whose parents were still ali The object of these hymns was to implore the protection of the Gods up all the cities, towns, and officers of the empire. The *Carmen Seculare* Horace was one of these hymns, and it is perhaps the most elaborated of his compositions. The first and second strophes appear to form the *prood* and were sung by the youths and maidens together; then they sang the f lowing six strophes alternately, the chorus of boys singing the third, fif and seventh strophes, and that of girls the fourth, sixth, and eighth. Th follows the *mesodus*, the ninth strophe, of which the boys sang the first a second verses, and the maidens the third and fourth. Then the two chorus sang again alternately the tenth, eleventh, twelfth, thirteenth, fourteenth, a fifteenth strophes; and the poem ended with the *epodus*, consisting of t last four strophes, which, like the *proodus*, were sung by the two conjointly

1. *silvarum potens;* compare Od. I. 3. 1, note.
4. *Tempore sacro*, "on this sacred occasion."
5. *Sibyllini versus*, "the Sibylline songs"; it was given out that in the were found the directions for celebrating the festival at this time.
10. *alius et idem;* i. e. "with daily-renewed strength."
14. *Ilithyia;* from the Greek word Εἰλειθυία; i. e. who bringest help women in childbirth.
16. *Genitalis;* an epithet of Diana as presiding over childbed.
17. *producas*, "mayst thou lengthen the life of."
20. *Lege marita*, "the marriage-law."

21, 22. *Certus orbis*, "the exact revolution."

24. *frequentes*, "celebrated by a large multitude."

27. *Terminus*, "the issue." — *jam peractis*, "which have already been accomplished" prosperously; i. e. continue to watch over the fate of the Commonwealth, as ye have hitherto done.

31. *aquae*, "rains."

39. *pars*; namely, the followers of Aeneas.

40. *Sospite cursu*, "their course being directed in safety."

41. *sine fraude*, "without sustaining any harm."

43, 44. *daturus plura relictis*; about to found a greater empire than that they left.

45. *Di*; addressed to Apollo and Diana.

47. *Romulae*, for *Romuleae*.

49. *Quae vos veneratur; venerari aliquem aliquid* can be said, as well as *poscere*, *precari*, &c.

50. *Anchisae Venerisque sanguis*; Augustus, who, as a member of the Julian family, claimed descent from Aeneas.

51. *bellante prior*, "victorious over his enemy in war." The whole passage strongly resembles Virg. Aen. VI. 853: *Parcere subjectis, et debellare superbos.*

54. *Albanas*; put for Roman, because the Romans derived their origin from Alba Longa.

55. *responsa*, "the edicts" or "awards" of Rome for the settlement of their internal dissensions. See Od. IV. 15. 22.

61. The *proodus* (v. 1), the *mesodus* (v. 33), and the *epodus*, beginning here, all commence with a direct address to Apollo. — *Augur*, "god of prophecy."

63. *Qui salutari*, &c.; Apollo was also the god of the art of healing.

65. *Si Palatinas videt aequus arces*, "if he looks favorably upon this his temple on the Palatine." Augustus had recently constructed a magnificent new temple to Apollo.

66. *felix* must be joined to *lustrum*.

69. *Aventinum Algidumque*; the temple of Diana was on the Aventine hill, and she was worshipped with great zeal on Mount Algidus (see Od. I. 21. 6, note), in Latium.

70. *Quindecim virorum*; the *quindecimviri* had the charge of the Sibylline books, and it was (at least nominally) at their instance that the celebration of the Secular Games was now taking place.

73. *Haec*, "these things" which we have prayed for. — *Jovem sentire*, "that Jupiter may think these things as we do"; i. e. that he may have his mind favorably disposed towards us.

75. *Doctus chorus*, "(we) the chorus, taught (by the poet)" to sing the praises, &c.

SATIRES.—BOOK I.

INTRODUCTION.

The following account of the origin and nature of the Roman satire is borrowed from Smith's Dictionary of Greek and Roman Antiquities.

Satura, or in the softened form *Satira* (as *maxumus*, *optumus*, became *maximus*, *optimus*), is the name of a species of poetry, which we call satire. In the history of Roman literature we have to distinguish two different kinds of satires; namely, the early *satura*, and the later *satira*, which received its perfect development from the poet C. Lucilius, 148–103 B. C. Both species of poetry, however, are altogether peculiar to the Romans. The literal meaning of *satura*, the root of which is *sat*, comes nearest to what the French call *pot-pourri*, or to the Latin *farrago*, a mixture of all sorts of things (English *hodge-podge*). The name was accordingly applied by the Romans in many ways, but always to things consisting of various parts or ingredients; e. g. *lanx satura*, an offering consisting of various fruits, such as were offered at harvest festivals, and to Ceres; *lex per saturam lata*, a law which contained several distinct regulations at once. It would appear from the etymology of the word, that the earliest Roman *satura*, of which we otherwise know scarcely anything, must have treated in one work on a variety of subjects, just as they occurred to the writer, and perhaps, as was the case with the satires of Varro, half in prose and half in verse, or in verses of different metre. Another feature of the earliest *satura*, as we learn from the celebrated passage in Livy (VII. 2), is that it was scenic; that is, an improvisatory and irregular kind of dramatic performance, of the same class as the *versus Fescennini*. When Livius Andronicus introduced the regular drama at Rome, the people, on account of their fondness for such extempore jokes and railleries, still continued to keep up their former amusements, and it is not improbable that the *exodia* of later times were the old *saturae* merely under another name.

Ennius and Pacuvius are mentioned as the first writers of satires; but we are entirely unable to judge whether their works were dramatic, like the *satura* of old, or whether they resembled the satires of Lucilius and Horace. At any rate, however, neither Ennius nor Pacuvius can have made any great improvement in this species of poetry, as Quinctilian does not mention either of them, and describes C. Lucilius as the first great writer of satires. It is Lucilius who is universally regarded by the ancients as the inventor of the new kind of *satira*, which resembled, on the whole, that species of poetry which is, in modern times, designated by the same name, and which was no longer scenic or dramatic. The character of this new *satira* was afterwards emphatically called *character Lucilianus*. These new satires were written in hexameters, which metre was subsequently adopted by all the other satirists, as Horace, Persius, and Juvenal, who followed the path opened by Lucilius. Their character was essentially ethical or practical, and as the stage at Rome was not so free as at Athens, the satires of the former had a similar object to that of the ancient comedy at the latter. The poets, in their satires, attacked not only the follies and vices of mankind in general, but also of such living and distinguished individuals as had any influence upon their contemporaries. Such a species of poetry must necessarily be subject to great

modifications, arising partly from the character of the time in which the poet lives, and partly from the personal character and temperament of the poet himself; and it is from these circumstances that we have to explain the differences between the satires of Lucilius, Horace, Persius, and Juvenal.

After Lucilius had already, by his own example, established the artistic principles of satires, Terentius Varro, in his youth, wrote a kind of satires which were neither like the old *satura*, nor like the *satira* of Lucilius. They consisted of a mixture of verse and prose, and of verses of different metres, but were not scenic like the old *saturae*. They were altogether of a peculiar character; they were, therefore, called *satirœ Varronianae*, or *Menippeae*, or *Cynicae;* the latter, because he was said to have imitated the works of the Cynic philosopher Menippus.

SATIRE I.

THE subject of this first Satire is the love of gain, and the inordinate desire of accumulating and hoarding up wealth, a failing which formed one of the most striking features of the age. Horace addresses it to his friend and patron, Maecenas, who seems to have been peculiarly free from the reigning passion.

1. *Qui;* an old form of the ablative, for *quo;* it is here used for *quo modo.* The order of the words is: *Qui fit ut nemo vivat contentus illa (sorte) quam sortem seu ratio sibi dederit, seu fors objecerit, (ut quisque) laudet sequentes diversa.*

2. *ratio;* the usual interpretation of this word is "choice," which "gives" to a man his situation in life; *fors*, "chance," on the other hand, "throws it in his way." But it is not improbable that Horace is here referring to the two sects of Stoics and Epicureans, the former of whom referred every thing to the design or will of the Gods, and the latter to chance; *ratio* will then signify "design," nearly corresponding to what we call Providence, and not the choice of the individual.

3. *laudet*, "pronounces happy." — *diversa*, "a different mode of life."

4. *gravis* (for *gravatus*) *annis*, "laden with years." But Obbarius and several other editors read *armis.* The sense of this is more obvious, but the other is sanctioned by all the MSS. At this period, as Keightley remarks, men used to enter the Roman army merely as a trade, and with a view to enriching themselves by plunder, or grants of land; and the present complainant is one who found himself growing old, without having attained his end.

6. *mercator;* it must be remembered that the Roman *mercatores* were always engaged in travelling, purchasing goods in one place, and disposing of them in another. — *austris;* "the south winds" in the Mediterranean are the most violent.

7. *Militia*, "the soldier's profession," "the army." — *Concurritur* (impers.), "the battle is fought." — *Quid enim?* "to be sure"; this seems to have been a colloquial phrase, short, perhaps, for *quid est enim quod contradici queat.*

8. *Momento*, "in the space."

9. *juris legumque peritus;* the lawyers, or more properly expounders of law, called *jurisprudentes*, *jurisperiti*, or *jurisconsulti*, were, according to Cicero (De Or., I. 48), persons who have such a knowledge of the laws and customs which prevail in a state, as to be able to advise, act, and to secure a person in his dealings. They advised and acted on behalf of their clients (*consultores*) gratuitously, and gave their answers or advice either in public places, which they attended at certain times, or at their own houses, where it was usual to consult them at a very early hour.

10. *Sub galli cantum*, "about the time of cock-crow."

11. *datis vadibus*, "having given bail"; i. e. the farmer, who is defendi in a suit, and has therefore been obliged to come to town.

14. *Fabium;* this, according to some, was a loquacious lawyer, and accor ing to others, a Stoic philosopher.

15, 16. *Quo rem deducam*, "to what conclusion I will bring the matter."—I *ego—faciam*, "see now, I will do."

18. *mutatis partibus*, "your characters being changed"; i. e. the pa which you play in life, as on a stage.

19. *nolint;* the subjunctive, depending upon *Si—dicat.—licet esse beatis;* common Græcism, for *licet iis esse beatos.*

21. *buccas inflet;* in token of anger.

23. *ut qui jocularia*, scil. *narrat.*

25. *olim*, "at times."—*crustula*, "sweet cakes."

26. *elementa prima*, "their letters."

29. *caupo;* like the Greek *κάπηλος*, "a tavern-keeper," and dealer i ready-dressed provisions.—*nautae* probably means the *mercatores* in v. 6.

30. *hac mente*, "in this mind"; i. e. with this design.

32. *cibaria*, "rations"; the necessary allowance of food.

33. *Parvula magni formica laboris;* the little ant of great industry; i. "the little laborious ant."—*nam exemplo est*, "for it is the example" whi they say they follow.

36. *inversum annum*, "the revolving year." The sun entered the sign Aquarius January 15th, when the stormy season commenced. Compa Virg. Georg. III. 303.

40. *dum*, "so that."

42. *Furtim defossa* must be taken together.

43. This is the reply which he supposes the miser will make: "Since, i you diminish it, it will be reduced to a wretched *as*"; i. e. it will dwind down to nothing.

44. The answer to the miser's objection.

45. *Millia centum* (*modiorum*) *frumenti;* the *modius* was the common measu for corn, and was equal to a gallon and 7.8576 pints.

47. *Reticulum;* a "net" used as a sack.—*venales*, scil. *servos;* it was t custom for slaves to accompany their master on a journey, and carry t provisions, &c.

49, 50. *quid referat viventi;* a very unusual construction; *refert* commonl governs the genitive, and not the dative.

51. *At suave est;* the miser brings forward another argument.

52. Horace here refutes the miser's new argument.—*ex parvo*, scil. *acervo.*-*haurire* is properly "to draw water," but it is also applied to taking a sma quantity from a large.

53. *cumeris;* vessels of wicker or earthen-ware, used for keeping grain in

54. *Ut tibi si sit opus*, "it is just as if you had need."—*urna;* a measu equal to half an *amphora*, and therefore about 2 gallons 7.7885 pints.

55. *cyatho;* the *cyathus* was a measure containing .0825 of a pint, and w used to fill the *pocula* from the *crater.*

56. *Eo fit*, "hence it happens"; the consequence is.

58. *Aufidus acer;* the Aufidus, an impetuous river of Apulia, is used f any river. The meaning is, that a person who is not content with drinkin from a small fountain, and prefers to resort to a large river, will fall into t stream by the bank giving way, and thus perish. Those who are eager i pursuit of great wealth fall into dangers from which the moderate a exempted.

62. *quia tanti sis*, "because thou wilt be valued."—*quantum habeas*, "i proportion to what thou hast."

63. *Quid facias illi?* "what canst thou do with him?" i. e. with a man who argues in this way.

64. *Quatenus*, "since." — *id facit*, "that is what he is doing"; i. e. making himself miserable. — *quidam;* it is not known to whom Horace is here alluding; some interpreters have referred it to Timon, but he was very far from being a covetous or ambitious man.

68. The miser gazing at his money, of which he makes no use, reminds Horace of Tantalus, who, though standing in the water, could not enjoy the pleasure of tasting it.

69. *Quid rides?* This is addressed to the miser, who is supposed to laugh at the introduction of a fable which was no longer believed by the enlightened in the days of Horace. — *Mutato nomine*, "the name being changed"; i. e. if you put your name in the place of that of Tantalus, the story holds good of you.

71. *Indormis*, "you go to sleep upon." — *inhians*, "gaping at"; i. e. gazing at them with mouth open, as persons do who admire a thing very much. Compare Virg. Georg. II. 463, *Nec varios inhiant pulchra testudine postes.* — *tanquam sacris*, "as if they were votive offerings" in a temple.

72. *pictis tabellis*, "paintings."

74. *sextarius;* one of the principal measures in the Roman system; it was the sixth part of the *congius*, and nearly equal to a pint.

78. *Ne te compilent*, "lest they should rob you, and run away." This seems to have been no uncommon misfortune. See Aristoph. Nubes, v. 5.

80. The miser here replies by trying to prove that, in case of sickness, his wealth will procure comforts for him. — *condoluit*, from *condolesco.* — *tentatum frigore*, "attacked by a feverish cold."

84. Here the poet retorts upon the miser by asserting that not even his nearest relatives would wish him to recover.

86. *argento post omnia ponas*, for *argento omnia postponas*, "put money before everything."

87. *merearis;* the subjunctive, by attraction of *praestet*, which precedes it.

88. *An, si;* there are several readings of this passage; the most common is *At si*, which Jahn adopts and makes a question, while most others, like the Delphin edition, read it affirmatively. Some editions have *An sic*, and some, like Heindorf, *Ac si.* The reading here given is found in many MSS., and is adopted by Bentley, Doering, Orelli, Keightley, &c. — *nullo labore*, "without any labor" on your part.

90. *ut si quis;* do you think that your pains would be as much lost, "as if one," &c.

92. *plus*, "more"; i. e. than enough.

94. *parto*, scil. *eo*, "that being obtained."

95. *quidam;* Bentley proposes *qui tam*, and has been followed by several editors.

96. *Ut metiretur nummos;* because he had more than he could count.

97, 98. *ad usque supremum tempus*, "to the last moment of his life."

99. *Opprimeret*, "should overwhelm him."

100. *Tyndaridarum*, "of the children of Tyndareus," both male and female. The allusion is to Clytemnestra, who slew her husband.

101. The miser again objects: Would you have me be a spendthrift, like Maenius or Nomentanus? These men must have been notorious at the time, but nothing is now known respecting them.

102, 103. *Pergis componere;* the poet's reply: "you go on to join together things that contend together with opposing foreheads"; i. e. you would couple things that are most contrary to each other.

104. *vappam;* when the fermentation of wine is not well regulated, it fre-

quently ferments a second time, and becomes acid; if, after this, it is exposed to the air, it becomes perfectly insipid. In this state the Romans called it *sappa*, and they applied the same term figuratively to a worthless blockhead. — *nebulo*, "a spendthrift"; the word is derived by some from *nebula*, a light empty cloud, by others from *ne* and *obolus* (*quasi non obolo dignus*), and by Heindorf from *ne valere*.

105. Tanais, according to the Scholiast, was a eunuch belonging to Maecenas; the father-in-law of Visellus was afflicted with hernia; between the two would be a sound healthy man.

107. *rectum*, τὸ ὀρθόν, is that which is in a right or straight line; on either side lies wrong or vice.

108. *nemo ut avarus*; there is much difference of opinion respecting the correct reading and the interpretation of this passage; the reading here followed is that adopted by Obbarius and Orelli, who interpret the passage in the following manner: "I now return to the opinion expressed in the beginning, and from which I digressed to converse with the miser, from which, as I think, it plainly appears that no miser approves of himself; that is, thinks he is living rightly and well, and so is content with his situation."

114. *carceribus*; the *carceres* were a kind of stalls at the extremity of the circus, in which the chariots and horses stood until all was ready, and from which they started. — *ungula*, for *equi*.

115. *illum*, either *equum* or *aurigam* understood; the former is preferred by Orelli.

120. *Crispini*; the Scholiast says that this was a loquacious philosopher, who wrote verses on the Stoic sect. — *scrinia*; the *scrinia* or *capsae* were round boxes in which the Romans kept their books. — *lippi*; the use of this epithet is remarkable, since Horace was himself "blear-eyed."

SATIRE II.

The text of this satire is contained in the twenty-fourth verse: *Dum vitant stulti vitia, in contraria currunt*. Men are always running from one extreme to another, and but seldom preserve that moderation which is recommended by reason.

1. *Ambubaiarum*; the *ambubaiae* were female pipe-players, who, after the conquest of Asia, came to Rome, in great numbers, from Syria; their immorality was notorious. See Juvenal, III. 62. The word *abbub* or *ambub* is Syriac for pipe. — *collegia*, "corporations," or guilds; the term is, of course, applied in ridicule. — *pharmacopolae*, "quack doctors," or rather travelling venders of quack medicines.

2. *Mendici*; these were priests of Isis and Cybele, and others who imposed upon the people by professing necromancy, fortune-telling, &c. — *mimae*, "female pantomime-dancers"; they were of a very abandoned character. — *balatrones*; professional jesters, "buffoons." The etymology of the word is obscure.

3. *Tigelli*; M. Tigellius, a Sardinian by birth, was a celebrated singer and musician, and a favorite both with Julius Caesar and Augustus.

4. *benignus*, "generous." — *hic*, "this man here"; some one of a directly opposite character.

7. *Hunc*; a third.

8. *Praeclaram rem*, "the splendid property." — *stringat*; *stringere* means to strip the leaves from a tree, hence here to "waste" or squander.

[illegible]; *obsonium* was originally everything that was eaten with the principal article of food, in order to give it a relish; olives, radishes, and salt-fish were extensively used for this purpose. But hence it came to signify any "dainties." — *nummis conductis*, "borrowed money."

12. *Fufidius;* a miser and usurer. — *vappae, nebulonis;* see note to Sat. I. 1. 104.

14. *Quinas hic capiti mercedes exsecat;* interest on money borrowed was paid monthly, and generally at the rate of one per cent. per month (*centesima*). But this usurer charged, or rather deducted (*exsecat*) from the principal when he advanced it, five times this sum, *quinas*, scil. *centesimas*.

15. *Quanto perditior*, "the more extravagant." — *tanto acrius urget*, "the more sharply does he press him"; i. e. the more exorbitant is he in his demands.

16. *Nomina sectatur*, "he hunts after names"; i. e. he tries to get them on his books. — The *toga virilis* was assumed at the age of seventeen years.

18, 19. *At in se pro quaestu sumptum facit*, "but (it will be said) he spends in proportion to his gain." — *Vix credere possis*, "(quite the reverse;) you would scarcely believe," &c.

20. *pater ille;* Menedemus, in Terence's play of the Heautontimorumenos, who, after having driven his son from home by his severity, punished himself for it by a life of self-torture and misery.

25. *Malthinus;* it is probable that by this fictitious name Maecenas is designated. — To walk *tunicis demissis* was considered a mark of effeminacy.

27. *Pastillos;* perfumed "lozenges." — *hircum;* alluding to the bad smell arising from the armpits, &c., of a man who pays no attention to cleanliness

29. *instita;* a kind of flounce which Roman ladies, who affected a superior regard to decency and propriety of manners, sewed to the bottom of their dress, so that it fell over the instep.

31. *Macte*, from *magis auctus*, "increase"; a very common expression; compare Virg. Aen. IX. 641.

36. Cupiennius, according to the Scholiast, was a friend of Augustus, who sought to have intrigues with "women clothed in white dresses," *mirator cunni albi*, i. e. with matrons.

37. This line is copied from Ennius, who writes, —

> "Audire est operae pretium, procedere recte
> Qui rem Romanam Latiumque augescere vultis."

41. *Hic se praecipitem tecto dedit*, "one threw himself from the roof."

44. *calones;* properly speaking, the slaves of the soldiers, so called from carrying wood, κᾶλα; but the term is also applied to the farm-servants, who performed inferior labors.

46. *Jure* (*factum*) *omnes* (*dicebant*).

48. *Sallustius;* the same to whom Ode II. 2 is addressed, the nephew of the historian.

50. *Qua*, for *quatenus*. — *res;* his property, "his means."

53. *se amplectitur*, "he hugs himself"; i. e. he prides himself upon. — *hoc uno*, "this one thing"; namely, *Matronam nullam ego tango*.

55. *Originis;* Origo, Arbuscula, and Cytheris, whom Virgil mentions by the name Lycoris (Ecl. X.), were, at this time, the three most celebrated *mimae* and courtesans at Rome.

56. *donat;* it is a matter of dispute among scholars, whether the verb here, and in many other passages in the Latin poets, is the 3 pers. sing. of the present, put by enallage for the perfect, or a contracted form (*donât*, for *donavit*) of the perfect, as *donasse*, *donarit*, were used for *donavisse*, *donaverit*. It is probable that in some cases it is the former, and in others the latter; here, it is undoubtedly the present.

58. *Verum est*, &c.; this is the reply of Horace.

62. *Oblimare;* this verb generally signifies "to cover with mud"; and as here it obviously signifies "to squander," the usual interpretation supposes the figure to be taken from a meadow which is covered with mud, and so "vanishes." Keightley suggests, however, that as the simple verb *limare* signifies "to file," Horace may here use *oblimare* in the sense of "to file away," i. e. to waste.

63. *togata;* Roman matrons wore a *stola*, long tunic; the *meretrix* wore a *toga*, resembling that of a man.

64. Fausta was the daughter of Sylla, and the wife of Milo. Horace calls Villius the son-in-law of Sylla ironically, intimating that it was the reputation of having an intrigue with the daughter of such a great man that he really sought.

67. *fore; foribus* is more commonly used.

74. *opis;* the plural, *opum*, is the more common form.

77. *Nil referre*, "is of no consequence."

80. *niveos viridesque lapillos*, "white and green precious stones"; i. e. pearls and emeralds.

81. *Sit licet hoc, Cerinthe, tuum*, "although this, O Cerinthus, may be your taste"; i. e. although you think that a richly dressed lady must be preferable. There are various readings and interpretations of this passage; Orelli with *hoc* supplies *femur*, scil. *matronae*.

84, 85. *honesti, turpia;* these words are sometimes used to signify "handsome" and "ugly"; compare Virg. Georg. II. 392.

86. *Regibus*, "nobles," and rich men. — *opertos;* some MSS. have *aperta*, which would supply a more obvious meaning. But *opertos* seems to be the true reading, and we must conclude that persons examining a horse were in the habit of covering his head and neck, in order that they might more attentively examine his feet.

88. *Molli*, "weak." — *hiantem;* see note to Sat. I. 1. 71.

90, 91. *Lyncei oculis;* Lynceus, according to the fable, could see to the centre of the earth.

91. *Hypsaea;* this, according to the Scholiast, was a lady of the noble Plautian family, who had defective sight.

93. *Depugis*, "she has a flat back." — *brevi latere*, "a short waist."

95. *Catia;* a woman of a noble family, who wore a very short dress, in order to exhibit her beauty.

96. *petes*, scil. *cernere*.

97. *Hoc*, "this"; i. e. the fact of their being forbidden. — *officient*, "will stand in your way."

98. *ciniflones;* slaves who heated the curling-irons.

101. *Altera nil obstat*, "the other — there is no obstacle." — *Cois*, scil. *vestibus;* the *Coa vestis*, which had its name from the island of Cos, was of remarkable transparency, and was principally worn by women of loose character.

106. *positum*, "laid before him."

113. *soldo*, for *solido*.

116. *Pavonem rhombumque;* the peacock was the most highly esteemed of birds, and the turbot of fish. Gourmandism was at this time a very prevailing vice; compare Sat. II. 2.

120. *Illam (quae dicit) Post paullo*, &c. — *pluris*, "at a higher sum."

121. *Gallis;* these were the priests of Cybele, and eunuchs. — Philodemus was a writer of Greek epigrams.

123, 124. *longa magis;* i. e. by the aid of high-heeled shoes; so Juv. Sat. 6. v. 505, *adjuta cothurnis*.

126. *Ilia et Egeria;* i. e. I like her as well as if she were either of these, who are the most illustrious women in Roman history.

129. *vepallida*, for *male pallida*, "excessively pale."

130. *conscia;* the maid who was privy to the crime.

131. *Cruribus;* she feared to be beaten on her legs, or perhaps to have them broken, which was sometimes the punishment of slaves.

134. *Fabio;* Fabius was a celebrated lawyer, who had been thus caught; Horace, therefore, wittily says, I will prove that, even in the judgment of Fabius, it is a sad thing.

SATIRE III.

In this Satire Horace condemns the general inclination of mankind to see the faults of their neighbours, and to be blind to their own. He likewise ridicules the assertion of the Stoics, that all crimes are equal.

2. *Ut nunquam inducant animum*, "that they can never bring their minds."

3, 4. *Sardus ille Tigellius*, "that Sardinian fellow, Tigellius." Sardinians were not thought very highly of, and *ille* expresses great contempt. Compare note to Sat. I. 2. 3. — *hoc*, scil. *vitium*.

5. *patris;* i. e. Julius Caesar, who was the father of Augustus, inasmuch as he had adopted him as his son.

6, 7. *collibuisset;* this is a word of very rare occurrence. — *ab ovo usque ad mala;* it was usual to begin an entertainment with eggs, and to finish it with a dessert consisting of apples, &c.; this means, therefore, "from the commencement of the meal to the end." — *citaret*, "he would sing aloud"; there is ridicule attached to the word, because it is the term applied to announcements made by the public crier; some editions read *iteraret*. — *Io Bacche;* either the commencement or the refrain of some song which Tigellius was fond of singing.

7, 8. *modo*, — *modo*, "at one time, — at another." — *summa voce;* Jahn and Keightley take these words together, and make *voce* signify the tone or note of the tetrachord; but most other commentators understand *chorda* with *summa*. — *summa chorda* was the deepest, the bass, and *ima*, the highest.

10. *persaepe* (*incedebat*) *velut qui*, &c.

11. *Junonis sacra ferret;* alluding to the *κανηφόροι*, virgins who, at sacred festivals and sacrifices, carried upon their heads baskets containing chaplets of flowers. Upon these occasions the processions marched at a slow, solemn pace.

12. *tetrarchas;* literally, those who were set over the fourth part of a kingdom; but the term was also applied to any subordinate governor.

15. *Decies centena*, scil. *millia sestertium*. — *dedisses*, for *si dedisses*. We use the same idiom: "you might have given him, &c., in five days there was nothing in his money-boxes."

20. *haud;* we have followed Schmid, Jahn, and several others, in adopting the emendation proposed by Aldus, and read *haud fortasse*, instead of *et fortasse*.

21. *Maenius;* see Sat. I. 1. 101. — *Novium;* probably one of the two mentioned Sat I. 6. 121, who were money-lenders.

22, 23. *dare nobis verba*, "to impose upon us."

25. *pervideas*, "behold," not "look through." — *mala;* several MSS. have *male*, supplying *vitia* with *tua*. — *lippus*, "(like) a blear-eyed man." — *oculis inunctis*, "with his eyes smeared with salve," so as still more to obscure his sight.

27. *aquila;* eagles are notoriously sharp-sighted. — *Epidaurius;* merely an ornamental epithet; the serpent is sacred to Aesculapius, who had a temple at Epidaurus. The word ὄφις is said to be derived from ὄψομαι, "I see," on account of the sharp sight of serpents.

29. It is supposed by some commentators that Horace is here sketching his own character, and by others, that it is Virgil whom he is describing.

29, 30. *minus aptus acutis naribus,* "not very well suited to the sharp noses"; i. e. the keen perception of character.

31. *Rusticius tonso* belong together; his hair was "unfashionably cut." *toga defluit,* "his toga sat badly." — *male* belongs to *haerat.*

35. *Concute;* shake; i. e. "examine yourself closely." Keightley remarks that the metaphor is perhaps derived from shaking corn in a sieve in order to clean it. This supposition is corroborated by the fact that the metaphors in the following lines are also taken from the operations of agriculture.

38. *Illuc praevertamur,* "let us turn to this by preference"; i. e. let us rather do like the lover, who is blind to the faults of his mistress.

40. *polypus;* Horace, like Lucilius, makes the first syllable of this word long; it is commonly short, being derived from the Greek πολύς and πους.

43, 44. *At pater ut nati, &c.;* but as a father (is not nice about, i. e. does not see in their worst light, the faults) of his son, so ought we not to be particular about a fault of our friend, if he should have one.

44. *strabonem,* "one who squints."

45. *paetum,* "one who has a cast of the eye"; this was generally admired. — *male parvus,* "very little."

47. *Sisyphus;* a dwarf celebrated at the time. He belonged to Mark Antony, was under two feet high, and obtained the name Sisyphus on account of his extreme cunning. — *hunc,* (*qui*) *distortis cruribus* (*est*), *varum* (*appellat*) *varum,* "bowlegged."

48. *scaurum,* "one whose ankles turned inwards," and his feet out; when this defect was excessive, the person would, of course, walk upon his ankles. Strabo, Paetus, Pullus, Varus, and Scaurus were all names of noble Roman families.

49. *frugi dicatur,* "let him be called frugal."

50. *jactantior,* "somewhat of a boaster."

51. *truculentior,* "rather rough."

53. *Caldior,* "too passionate." — *acres,* "the high-spirited."

56. *Sincerum cupimus vas incrustare;* so far from thus glossing over the faults of our friends, we even "wish to daub over the vessel which is clean," i. e. to make those who are free from stain appear otherwise.

57. *multum demissus homo,* "he is (we say) a man of no spirit."

58. *cognomen pingui damus,* "we give the name of stupid." Some editors affix a different interpretation to these two lines, taking *demissus,* as well as *probus,* to indicate good qualities, and *tardo* and *pingui* the corresponding bad ones; *demissus* is used both in a good and in a bad sense by Cicero.

59. *malo,* scil. *homini.*

61. *pro bene sano,* "instead of a sensible man."

62. *fictum,* "false."

63. *Simplicior,* "of a natural disposition." — *libenter;* willingly; i. e. "without reflection."

64, 65. *ut forte impellat,* "so as perhaps to disturb."

65. *Communi sensu;* common sense; here, "sense of propriety."

67. *legem iniquam,* "a severe law." By judging harshly of our friends, we give occasion to others to do the same of us.

68. *vitiis nemo sine;* the preposition is frequently placed after the substantive, but it is very rarely that another word intervenes.

70. *Cum* is here a conjunction, and not, as some would have it, a preposition.

71. *inclinet* is transitive; "incline (the balance)."

72. *hac lege*, "on this condition."

73, 74. *Qui, ne offendat amicum, postulat;* "he who requires that he shall not offend his friend," &c.; i. e. who requires his friend not to be offended.

76, 77. *excidi, haerentia;* there is in these words an allusion to the *tubera* and *verrucae* mentioned in the preceding lines; the vice of anger, and other faults which are natural to men (who, according to the Stoics, are all fools), can no more be eradicated than those excrescences.

80. *tollere*, "to take away."

81. *ligurrierit jus*, "may have licked up the gravy with his fingers."

82. *Labeone;* it is quite uncertain what Labeo is here referred to.

82, 83. *inter sanos*, "among," i. e. by, "wise men."

83. *hoc;* some commentators make this the ablative referring to the treatment of the slave; but it is better to consider it the nominative, "this," which I am about to speak of.

84. *paullum deliquit*, "has committed a slight fault."

85. *insuavis*, "unamiable."

86. *Rusonem;* a money-lender, of whom it is related that he was very proud of his talents, and used to insist upon his debtors hearing him recite his compositions.

87. *tristes*, because the term for payment.

88. *Mercedem*, "the interest." — *nummos*, "the principal." — *unde unde extricat*, "squeezes out somewhere or other."

91. There was an Evander, an Athenian sculptor, who was brought to Rome by Antony; and it is possible that *tritum* may mean "engraved." But it appears that this Satire must have been written some years before the arrival of that Evander, and besides, the context requires that the *catillus* should be a thing of little value. It is better, therefore, to adopt the interpretation of those commentators who suppose it to be the same Evander that is spoken of by Virgil, and who translate *Evandri manibus tritum*, "worn smooth by the hands of Evander," to indicate the antiquity and consequent worthlessness of the article. In the same sense, we say "as old as Adam," &c.

92. *ante*, scil. *me*.

95. *fide*, for *fidei*, the dative.

96. *Quis* (for *quibus*) *placuit*, "those who have decided."

97. *sensus*, scil. *communis;* see v. 66.

99. *primis terris*, "on the newly-created earth." — *animalia*, "mankind." The Epicurean doctrine respecting the original state of man.

102. *usus*, "experience."

108. *ignotis mortibus*, "by obscure deaths"; there was none to record or celebrate them before the time of the Trojan war.

110. *Viribus editior*, "one who exceeded in strength."

112. *Tempora fastosque mundi*, "the times and annals of the world"; i. e. the annals of the history of the world.

113, 114. According to the Epicurean philosophy, we have a natural knowledge of that which is physically good and pleasant, or the reverse, but not of that which is right or wrong, just or unjust.

115. *vincet hoc*, "convince (men) of this."

116. *caules;* any plants of the cabbage kind.

117. *sacra legerit*, "has committed sacrilege."

119. *scutica;* a light whip or leathern "thong," used principally by schoolmasters. — *flagello*, "a cat-o'-nine-tails."

120. *ferula*, "a cane"; it was made of the stalk of the fennel-giant, and

could not give much pain. — *ut caedas;* this seems to be a faulty constr tion, as *non verear* ought to be followed by *ne caedas.*

122. *et* (*cum*) *magnis parva,* "small (equally) with great faults."

123. *Falce simili,* "with the same kind of hook"; *falx* is any kind of pr ing-knife, sickle, or bill-hook; in lopping trees, a heavier one would wanted for large limbs than for small.

126, 127. *Non nosti quid Chrysippus dicat,* "you do not comprehend (a the Stoic) what it is that Chrysippus says." Chrysippus, though not, stric speaking, the founder of the sect, was one of its chief supporters, and he is called *pater.*

128. *Qui?* see Sat. I. 1. 1, note.

129. *Hermogenes;* the same Tigellius, who has been mentioned above, v

130. *Alfenus;* this is generally supposed to be Alfenus Varus, of Cremo originally a barber, who, having come to Rome and there studied law, obtai several high offices, and ultimately the consulship. But this was A. U. C. 7 and this Satire was written A. U. C. 717; it is probably, therefore, some known person that is here referred to.

131. *instrumento,* "his tools."

133. *Vellunt tibi barbam,* &c.; the poet turns the idea of the philosop being a king into ridicule, by exposing the indignities to which, in reality, was subject.

136. *Rumperis et latras,* for *rumperis latrando.*

137. *Ne longum faciam,* "that I may not make a long story of it." — q *drantis lavatum,* "to take a farthing-bath"; the *quadrans* was the fourth p of an *as.*

138. *stipator,* "a body-guard."

139. *Crispinum;* he has been already mentioned, Sat. I. 1. 120.

141. *Inque vicem,* for *et invicem.*

SATIRE IV.

The poet defends himself against two classes of assailants, one of whi blamed his Satires as deficient in polish, and the other as too severe.

1. Eupolis, Cratinus, and Aristophanes were the three great masters the old comedy in Greece.

3. *malus,* "a rascal."

5. *multa cum libertate notabant;* the writers of the old school of come introduced living personages upon the stage in their own characters, a freely satirized their faults or peculiarities.

6. *Hinc* (i. e. *ab his*) *omnis pendet Lucilius,* "Lucilius is entirely depend upon these"; he imitates them. Lucilius was a Roman knight, and the fi distinguished writer of satires. See Introduction to the Satires.

7. *Mutatis pedibus numerisque;* he wrote chiefly hexameter verses, where they employed lyric measures. — *facetus,* "elegant."

8. *Emunctae naris,* "of nice discernment"; literally, of a clean-wiped no and therefore of quick scent. — *durus,* "rough in the construction of verses." This is the usual interpretation; Keightley, however, remarks, t Horace is here praising Lucilius, and translates *durus* by "indefatigable."

9. *hoc,* for *in hoc.*

10. *Ut magnum,* "as if it were a great thing." — *stans pede in uno;* in t same position, "without moving." It does not mean that he literally sto upon one foot.

11. *Cum flueret lutulentus,* "as he (i. e. his poetry) flowed muddily alon

12. *piger ferre;* a Græcism.

13. *ut multum, nil moror,* "how much (he wrote) I do not care"; literally, I do not stop at.

14. *Crispinus;* see Sat. I. 1. 120. — *minimo me provocat,* "offers large odds"; *minimo* (scil. *pignore*) *provocare* is said of a person who challenges another to a bet, offering a large stake against a very small one. Another interpretation would make *digito* to be the word understood: "challenges me with his little finger"; i. e. thinks that the smallest part of his strength is equal to me. The former explanation is preferable.

15. *tabulas,* "the writing-tablets."

17. This is the reply of Horace to the supposed challenge.

19. *hircinis follibus;* Virgil, Georg. IV. 171, speaks of the bellows of the Cyclops as being made of the hides of bulls.

21. *Ut mavis,* "as much as you please."

22. *Delatis capsis et imagine;* of the various explanations which have been given of this passage, the most plausible is that of Franke, who supposes the admirers of Fannius to have spontaneously, *ultro,* presented him with *capsae* ("cases for his books," see Sat. I. 1. 120, note), and a bust of himself.

22, 23. *mea scripta,* — *timentis;* the participle agrees with the pers. pronoun, to be supplied from the posses. pronoun. — *vulgo recitare;* it was customary for authors to read or recite their compositions in public places; some made themselves very troublesome by their eagerness to procure an audience.

24. *genus hoc,* "this style of composition." — *plures,* "a good many."

25. *erue,* "snatch," "take at random."

26. *ab avaritia;* several editions read *ob avaritiam.*

28. *Albius;* we have no knowledge of this person. — *aere,* "brazen vessels," &c.

29, 30. *ad eum quo vespertina tepet regio,* "to that (sun) with which the western region glows"; i. e. to the west.

30. *quin* is here used for *immo.*

32. *Summa deperdat,* for *perdat de summa.*

34. Any of the persons who have been mentioned will raise a cry against the poet. — *Foenum habet in cornu;* it was the custom to tie a wisp of hay to the horns of ill-tempered oxen, partly to warn passers-by, and partly, perhaps, to render an attack from them less fatal. The persons alluded to are supposed to cry out when they see a writer of satires, as if he were a vicious bull.

34, 35. *dummodo risum excutiat sibi,* "so that he can only raise a laugh for himself."

36. *illeverit,* "he may once have scribbled."

37. *a furno redeuntes lacuque; furnus,* "the public bake-house," and *lacus,* "the reservoir" of water, which was supplied by the aqueduct, were the resort of large numbers of persons; and it appears, that, on going and returning to these places, they were in the habit of stopping to gossip and collect news.

39. *dederim,* "I would grant."

40. *concludere versum,* "to finish off a verse"; i. e. to give to it its right number of feet.

42. *Sermoni;* to common language, "to prose."

43. *mens divinior,* "inspiration."

43, 44. *os magna sonaturum,* "a lofty style," or mode of expression.

47. *Nec verbis nec rebus,* "neither in the style nor in the matter." — *pede certo,* "by a fixed measure," or metre.

48. *pater ardens;* an allusion to Menedemus, a character in the Heautontimorumenos of Terence.

49. *nepos*, "dissipated"; it probably acquires this signification from fact that a young man whose father is dead, and who is brought up b grandfather, is frequently too much indulged, and becomes extravagant dissipated.

51, 52. *apta noctem*; it was, of course, more disgraceful that the yo should be seen drunk, &c., in broad daylight.

52. *Numquid*, &c.; to this objection the poet replies, that it is exactly w the father of a dissolute young man would really say; and there is, th fore, nothing poetical about it, except the metre.—Of Pomponius noth is known.

56. *personatus pater*, "the father in the play"; *persona* is a mask, and actors all wore masks, a character introduced on the stage was said to *personatus*, represented in a mask.

58, 59. *quod prius*, &c.; i. e. if you transpose the words, or change th order.

60. *Postquam*, &c.; Horace here quotes a passage from Ennius, in orde prove that, even if the words be displaced, it will still be poetry. It is same passage which Virgil has imitated, Aen. VII. 622: *Belli ferratos rum Saturnia postes.*

63. *alias*, "elsewhere," "on some other occasion."

65, 66. Sulcius and Caprius were public informers.—*rauci male*, "terri hoarse"; i. e. from constant speaking.—*libellis*, "indictments."

68. *puris manibus*, "clean hands"; i. e. not contaminated by crime.

69. Caelius and Byrrhius appear to have been robbers, who had re been punished.

71. Booksellers had shops, *tabernae*, where they exposed the books wh they had for sale; on the *pila*, pillar or doorpost, were probably placed o the titles of the books which they had for sale; see Martial, I. 117. 10.

72. *que*, "and especially."

75. *lavantes*, "at the bath."

76. *locus conclusus*, "an inclosed place"; they assign this as a reason preferring to recite in the baths.

77. *sine sensu*, "without propriety."

78. *alieno*, "inappropriate."

79. *Inquit*, "says some one."—*studio*, "on purpose."—*pravus*, "from n ural depravity."

79, 80. *Unde petitum*, &c.; this is the exclamation of Horace: "Whe did you obtain this charge which you hurl against me?"

81. *Absentem qui rodit*; so far from ridiculing my friend behind his ba I believe that "he who carps at"; literally, "gnaws."

83. *famam dicacis*, "the reputation of being a wit."

85. *niger*, "a bad man"; so also *candidus* and *albus* are used to sig upright, pure, or honorable.

86. *tribus lectis*; as one side of a Roman dinner-table was always left occupied for the convenience of the attendants, there were only three coucl one at each of the remaining sides; three persons generally occupied e of these couches, but sometimes four, *quaternos*.

88. *qui praebet aquam*; the host who supplied water for washing the hands,

90. *comis*, "pleasant."—*urbanus*, "polished."

91. *Infesto nigris*; to you, who are (as you say) "an enemy to the bad

92. Compare Sat. I. 2. 27.

93. *Lividus*, "malignant."

94. *Petilli*; the Scholiast says that Petillius, surnamed Capitolinus, accused of having stolen the golden crown of Jupiter, while governor of Capitol, and that he was acquitted by his judges because he was a friend Augustus.

95. *ut tuus est mos*, "as your custom is"; i. e. by confirming the suspicion of his guilt.

96. *Me*, &c.; you would say, for instance: "Capitolinus," &c.

100. *Hic nigrae sucus loliginis*, "this is the (genuine) juice of the black cuttle-fish"; i. e. this is real blackness or malignity.

101. *Aerugo;* literally, verdigris, the rust of copper, and very poisonous.

102. *ut si; ut* seems to be superfluous. Two expressions are here combined; namely, *ut quicquam promittere de me aliud possum*, and *si quid promittere — possum.*

104. *hoc juris*, "this privilege."

105. *insuevit hoc*, "accustomed me to this"; *hoc* is the ablative.

106. *Ut fugerem* (*vitia*), &c. — *notando;* this may either signify "by pointing them out to me," or "by (my) remarking them." The latter interpretation is preferable.

109, 110. *Albi filius; Barrus;* two unknown spendthrifts. Scetanus and Trebonius, mentioned below, are also unknown.

115. *Sapiens*, (*quid*) *vitatu, quidque petitu*, &c.

118. *custodis;* see Sat. I. 6. 81, note.

120. *nabis sine cortice;* a metaphor taken from swimmers, who, at first, use corks to support them, but, when they have acquired proficiency, swim without them.

123. The *judices selecti*, of whom there were three hundred and sixty, were chosen every year from among the Senators, Knights, and Tribunes; the juries, in criminal cases, were taken from them.

124. *inutile;* not advantageous; i. e. "injurious."

126. *Avidos aegros*, "sick gluttons."

127. *sibi parcere*, "to be careful of themselves."

129. *Ex hoc*, "by this (method)."

131. *isthinc*, "from these failings."

132. *longa aetas*, "the lapse of time."

133. *Consilium proprium*, "my own thoughts."

133, 134. *neque enim*, &c.; for whether I recline upon my couch, or walk in the portico, my mind is not idle.

134 - 137. *Rectius hoc est*, &c.; here follow some of his reflections.

139. *Illudo chartis*, "I amuse myself on paper"; i. e. by writing down my reflections.

142. *multo plures sumus*, "we are a very large body"; some critics would supply *quam credas*, but this is unnecessary; see above, v. 24, where *plures* evidently has the sense of *multos*.

143. *Judaei;* the Jews, who were very numerous at Rome, were at this time very eager in making proselytes; see Matt. xxiii. 15: "Ye compass sea and land to make one proselyte." Horace, therefore, says, "We poets, just like the Jews, will compel you to become one of us."

SATIRE V.

HORACE, in this Satire, gives an amusing description of a journey which he made from Rome to Brundisium. The occasion of this journey was, that Maecenas found himself obliged to travel to that city, A. U. C. 715, in order to assist at the negociations between Augustus and Antony, and invited Horace, as well as Virgil and several other literary men, to bear him company. They seem, however, to have travelled very leisurely, since they occupied at least fifteen, or, as Orelli thinks, seventeen, days in reaching Brun-

disium, which was three hundred and twelve miles distant from Rome. Lucilius had already written a similar description of a journey to Capua, and thence to the Straits of Sicily.

1. *Aricia;* a small town, on the Via Appia, sixteen miles from Rome. It is probable that they started in the afternoon, unless, as some persons think, they travelled as far as Forum Appi on foot.

2. *Hospitio modico,* "in a moderate-sized inn."

3. *Graecorum longe doctissimus;* this must be a mere compliment, since we have no account of Heliodorus.—*Forum Appi,* which they reached on the second day, was twenty miles distant from Aricia.

4. *Differtum nautis;* at Forum Appi commenced the canal running to the sea; hence there would naturally be a large concourse of sailors, or boatmen. These, it appears, did not bear a very good reputation; compare Juv. VIII. 174: *Permixtum nautis et furibus et fugitivis.*—*malignis,* "cheating"; a common accusation against inn-keepers in all ages.

5. *Hoc iter;* the journey from Rome to Forum Appi.

5, 6. *altius ac nos praecinctis;* persons about to use any active exertion were obliged to gird up their tunic; hence active persons were called *alte praecincti,* or, in Greek, εὔζωνοι; compare Thucyd. II. 97: ἀνὴρ εὔζωνος ἑνδεκαταῖος τελεῖ, "an active man will accomplish in eleven days."

6. *minus est gravis;* the reason of this does not appear very plainly, and some MSS. read *nimis;* "the Appian way (i. e. the whole distance from Rome to Forum Appi) is too fatiguing to lazy travellers"; others connect *minus tardis,* "the road is fatiguing to those who travel fast." But it appears from Ep. I. 11. 11, that the road was not in a very good condition, so that it would be less tiresome to travel over it slowly; or we may adopt the explanation of the Delphin edition, that there were many inns and resting-places, which made it easy for slow travellers who chose to rest at them.

7, 8. *ventri indico bellum,* "declare war against my stomach"; i. e. refuse to take any supper.

8. *haud animo aequo;* i. e. impatiently.

10. *signa,* "the constellations."

11. *pueri,* "the slaves" of the travellers.

12. *Ingerere;* the absolute infinitive.—*Huc appelle!* "bring to here!" the exclamation of the slaves. As soon as the boat stops, a large number of passengers rush on board, upon which the slaves exclaim: *Trecentos inseris,* "You are putting in three hundred."

12, 13. *Ohe, jam satis est!* the exclamation of the boatmen.

13. *aes,* "the passage-money."—*mula,* "the mule," which was to draw the boat.

15. *ut,* "while."

16. *prolutus vappa,* "soaked with bad wine"; see Sat. I. 1. 104, note.—*nauta atque viator;* the *nauta* must have been the boatman who drove the mule; the *viator* was probably a foot-passenger who joined company with him.

21. *cerebrosus unus,* "a hot-headed fellow."—*prosilit,* "jumps on shore."

23. *dolat,* "belabors"; the literal meaning of the word is "to hew," as carpenters or builders do a log of timber.—*quarta hora;* this part of the journey was performed by night, and they ought to have reached their destination at daybreak, instead of which they do not arrive till ten o'clock.

24. *Feronia;* it is not very clear who this goddess was; Heyne, in his note to Virg. Aen. VII. 800, *et viridi gaudens Feronia luco,* says that she was one of the original Latin deities, and that she is sometimes spoken of as a Nymph, and sometimes compared with Juno.

25. *pransi;* they left the boat at the fountain of Feronia, where there ap-

pears to have been an inn, and "after breakfasting" proceeded, probably on foot (hence *repimus*), to Anxur, which was also called Terracina. This town was situated on a ridge of white rocks, and was twenty miles distant from Forum Appi.

29. *aversos amicos;* these were Augustus and Antony. Maecenas, as the friend of Augustus, and Fonteius, of Antony, were to arrange the terms of agreement between them; Cocceius was a common friend of both.

30. *collyria*, "salve."

31. *Illinere;* the infinitive absolute.

32, 33. *ad unguem factus homo;* sculptors were in the habit of passing their thumb-nail over the marble, in order to try whether their work was perfectly smooth; this means, therefore, a man in every respect complete, "a finished gentleman."

34. *Fundos;* Fundi was a small town, situated half way between Terracina and Formiae, i. e. about twelve miles from either place. — *Aufidio Lusco praetore;* it appears that this person had made himself ridiculous by the assumption of official airs; Horace, therefore, introduces his name, though he was only the prefect of a petty town, in the style peculiar to Roman consuls: "during the prætorship of Aufidius Luscus." — *libenter*, "gladly"; i. e. they were glad to escape from the annoyance; but some commentators suppose it to mean "in high good-humor."

35. *praemia*, "the insignia of office." — *scribae;* the *scribae* were public notaries, or clerks of the state; it was an office which could be purchased, and the possessors of it did not, as a class, stand very high in public estimation. Horace was, however, himself a *scriba*, a circumstance which adds to the humor of the passage.

36. *Praetextam*, scil. *togam*, "the purple-bordered toga," worn by magistrates on solemn occasions. — *latum clavum;* the *latus clavus* was a broad band of purple, which was either sewed to the tunic or interwoven in the stuff; it was the peculiar badge of the senatorial dignity. — *prunaeque batillum*, "a pan of live coals," which the pompous officer had carried before him, in imitation of the censers borne before the chief magistrates at Rome, in solemn processions.

37. *Mamurrarum urbe;* Formiae (now Mola di Gaeta) was twenty-four miles from Terracina. Horace jocosely calls it "the city of the Mamurrae," because it was the birthplace of that family, one of whom had recently acquired enormous wealth, not, it seems, in a very honorable manner. Catullus inveighs against the magnificence of his house, and the luxury of his style of living.

38. It seems that Murena, who was the brother-in-law of Maecenas, and Fonteius, both owned houses at Formiae; they lodged at the house of the former, and dined with the latter.

40. Plotius and Varius were poets, and intimate friends of Virgil. After his death, the revisal of the Aeneid was intrusted to their care by Augustus. — Sinuessa was eighteen miles distant from Formiae.

41. *candidiores;* compare Sat. I. 4. 85, note.

42. *tulit*, "hath produced."

44. *sanus*, "as long as I am in my senses."

45. *Campano ponti*, "the Campanian Bridge," over the river Savo, was only three miles distant from Sinuessa, and it seems strange that they did not pass the night in that town. Perhaps the villa in the neighbourhood belonged to some friend at Rome, who allowed them the use of it as a lodging-place, and afforded better accommodation than a public house.

46. *parochi;* these were public officers, whose duty it was to provide persons, travelling on state affairs, with beds, firewood, hay, &c. The word

parochus is derived from the Greek παρέχειν; the corresponding Latin term is *praebitor*.

47. *tempore*, "betimes"; i. e. early on the next day. This day's journey was two-and-twenty miles.

49. *pila*; the game of ball was one of the most favorite gymnastic exercises with the Romans, as well as the Greeks. There were several kinds of balls, all of which were called *pila*; but the term is, in its narrower sense, applied to the small ball which was employed in most of the games. — *lippis et crudis*; Horace himself had sore eyes, and Virgil was dyspeptic.

51. *Quae super est Caudi cauponas*, "which lies above the taverns of Caudium"; i. e. on the hill overlooking them. The town of Caudium, which gave its name to the *Furcae Caudinae*, where the Romans suffered such a disastrous defeat, was situated twenty-one miles from Capua. Cocceius, who entertains them at his villa, is one of the party.

51. *Nunc mihi paucis*, &c.; a burlesque imitation of the style of epic poets, when they commence the description of some great battle.

52. *Sarmenti*; Sarmentus, who had been a slave belonging to M. Favonius, but had now come into the possession of Maecenas, was a jester, and a great favorite with both Augustus and Antony. Of Messius nothing is known; Cicirrhus (Kikirrus, from the crowing of a cock) is probably a nickname.

54. *Messi clarum genus Osci*, scil. *sunt*, "the Osci are the illustrious race of Messius"; i. e. from which Messius is descended. The Osci, or original inhabitants of Campania, were looked upon as quite an inferior race, and were notorious for their vices.

55. *Sarmenti domina extat*; as much as to say: Sarmentus is a slave; his mistress must be the widow of Favonius.

56, 57. *Equi feri*, "a wild horse"; some commentators think that this means "a unicorn"; the supposition is certainly corroborated by the next line: *O, tua cornu*, &c.

58. *Accipio*; I accept, i. e. "I admit," the resemblance. — *caput et movet*, "and shakes his head," in imitation of a wild horse.

58, 59. *O, tua cornu*, &c., for *nisi cornu fronte tua exsectum foret*. It seems that a large wart, to which the people of Campania are said to have been peculiarly liable, had been cut from the forehead of Messius, leaving a great scar. — *inquit*, scil. *Sarmentus*.

62. *Campanum in morbum*; see the last note.

63. *Pastorem saltaret uti Cyclopa*, "to act the part of the shepherd Cyclops," namely, Polyphemus.

64. *Nil illi larva*, &c.; i. e. his disfigured face would exempt him from the necessity of wearing a mask, and his huge stature make the tragic buskins unnecessary.

65. *donasset jamne catenam*; it is supposed that slaves, upon being manumitted, presented a chain to the Lares. There is, however, no positive proof of the existence of such a custom.

66. *scriba*; Maecenas had given him his liberty, and made him a scribe; see above, v. 35, note.

68. *cur unquam fugisset*; Messius pretends to think that Sarmentus had run away from his former mistress on account of a short allowance of food.

71. *recta*, scil. *via*, "straight"; i. e. without halting. The distance from Caudium to Beneventum was twelve miles.

71, 72. *ubi sedulus hospes*, &c.; the order of the words is: *ubi sedulus hospes, dum macros turdos versat in igni, paene arsit*. Most commentators suppose *arsit* to mean *combustus est*, i. e. that the host himself was nearly burnt; but others contend that the nominative case to *arsit* is *domus ejus*, understood in *hospes*; in this sense Virgil, Aen. II. 311, has *jam proximus ardet Ucalegon*. — *turdos*, "fieldfares."

73. *per veterem culinam;* chimneys were as yet unknown.

75. *Convivas avidos servosque timentes;* the guests, from hunger, and the slaves, from fear of their masters' displeasure, hastened first to save the dinner, and then to extinguish the flames.

77. *ex illo,* "after leaving this place." — *notos;* Horace was a native of Apulia.

78. *Atabulus;* a dry, parching wind, of frequent occurrence in Apulia, which often did great damage; hence probably its name, ἄτην βαλλών; see Forcell. Lex.

79. *erepsemus,* for *erepsissemus,* "crept up."

79, 80. *Trivici villa;* this was probably a public villa, or post-station, provided by the government for the convenience of travellers.

80. *lacrymoso;* expressive of the natural effect of smoke, especially upon those who, like Horace, have weak eyes.

86. *rhedis;* the *rheda* was a travelling-carriage, with four wheels, of Gallic origin; it was drawn by two horses.

87. *oppidulo;* the name of this little town is a matter of dispute; the general opinion is in favor of *Equotuticum,* but this lies quite out of the road from Beneventum to Canusium. Some commentators have suggested *Asculum,* but this might be written *Asclum,* and so brought into the verse.

88. *Signis perfacile est,* "it is very easy (to describe it) by marks."

90. *humeris,* "on his shoulders"; i. e. in a bag.

91. *Canusi lapidosus,* "at Canusium, it (the bread) is gritty." — *aquae non ditior urna,* "the vase of water (i. e. the supply of water) is no better."

92. *Qui locus;* Canusium, as well as Arpi, is said to have been founded by Diomede.

93. *hic;* manuscripts are divided between *hic* and *hinc;* if *hinc* is the true reading, *flentibus amicis* is the ablative absolute.

94. *Rubos;* Rubi was situated about twenty miles from Canusium.

97. *Bari piscosi;* Barium was a sea-coast town, twenty-one miles from Rubi. Its modern name is Bari, and the population are still, as formerly, largely engaged in fishing. — *Gnatia,* more properly *Egnatia,* was thirty-seven miles from Barium, and Orelli thinks that Horace, hurrying over the latter part of the journey, has omitted to mention a station between Barium and Egnatia, as well as one between Egnatia and Brundisium; namely, *Ad Turres,* and *Ad Speluncas,* which are both noticed in the *Itinerarium Antonini.*

97, 98. *lymphis iratis;* the simplest explanation of this passage is, that *lymphis* is here used for *nymphis,* "the water-nymph," to whose anger the badness or scarcity of the water is attributed.

99. *thura liquescere;* Pliny also relates this miracle, Nat. Hist. II. 111; but he speaks of its taking place upon a stone; perhaps the stone was brought into a temple, and used as an altar.

100. *Persuadere cupit,* scil. *Gnatia.* — *Apella* may have been the name of some Jew who was notorious for his superstition; or it is merely used for a Jew in general, because it was a common and familiar name among them.

101. *didici,* &c.; Horace, in these words, proclaims himself a disciple of the Epicurean philosophy. — *securum agere aevum,* "lead a life free from care" or anxiety about mankind.

103. *Tristes,* "disquieted"; it is opposed to *securum aevum.*

104. *Brundisium;* this town is situated forty-four miles from Egnatia, and three hundred and twelve from Rome. It seems probable that the travellers passed some days at Brundisium, and that Horace there wrote this Satire for their amusement.

SATIRE VI.

This Satire is directed against pride of birth, and a vain love of distinctio Horace gives some interesting information respecting his own life and ch acter, and the nature of his intimacy with Maecenas, and sings the praises a moderate fortune in preference to great wealth.

1 – 6. The order of the words is: *Maecenas, non suspendis, ut plerique sole naso adunco ignotos, ut me natum patre libertino, quia nemo (eorum), quicquid colunt Etruscos fines, generosior est te, nec quod tibi fuit avus maternus atque p ternus qui olim imperitarent magnis legionibus.*

1. *Lydorum;* the Tuscans, because Etruria was supposed to have be colonized by a body of Lydians, under Tyrrhenus, the son or grandson Hercules.—*quicquid;* the neuter sing. for the masc. plur.

2. *generosior,* "of more noble birth."

3. *avus,* "an ancestor."

4. *legionibus,* "armies"; a not unfrequent use of the word.

5. *naso suspendis adunco,* "turn up your nose at"; literally, hang from curved nose.

6. *Ignotos,* for *ignobiles,* "persons of low origin."

7. *referre negas,* "you say that it is of no consequence."

8. *ingenuus* is properly a person born of free parents; but it is evident here used in the sense of "liberal in mind and manners."

10. *nullis majoribus ortos,* "sprung from no ancestors"; i. e. of obscu birth.

12. *Laevinum;* P. Valerius Laevinus, according to the Scholiast, was man of most abandoned character. — *Valeri genus,* "a descendant of Vale us"; namely, Valerius Poplicola.—*unde,* for *a quo.*

13. *fugit;* the present tense, because historical events which are we known are frequently spoken of as occurring at the time. Schmid an others read *fuit.*

13, 14. *unius assis,* &c.; the order of the words is: *non unquam licuis pluris pretio unius assis,* "was never thought worth more than the value of single *as.*"

15. *quo nosti,* by attraction for *quem nosti,* "whom you know"; i. e. wh kind of a judge it is.

17. *titulis et imaginibus;* waxen images, or portraits of their ancestors, we preserved in the *atria* of the houses of noble families; *tituli* are the inscri tions upon statues or monuments.

19. *Namque esto,* "for let it be"; i. e. "suppose that."

20. *novo;* a *novus homo* was a man who was the first of his family to obtai one of the higher magistracies. Publius Decius Mus, who is here allude to, was a *novus homo.*

21. *Appius;* Appius Claudius was Censor, A. U. C. 704, and exercised h office with such excessive rigor that he removed from the Senate, *movere* several persons who were the sons of freedmen.

22. *Vel merito,* "and truly with good reason."—*in propria pelle,* "in m own skin"; i. e. in my proper place. The allusion is, perhaps, to the fab of the ass in the lion's skin.

23, 24. The poet supposes some one to answer that this is a failing natur to man, for that the love of distinction, *Gloria,* overcomes all, whether the be of high birth or of low. But instead of saying that it overcomes ther he expresses it more poetically, "drags them along bound (like captives) o her glittering car."

24. *Quo* (for *quomodo*) *tibi,* scil. *profuit.*

25. *clavum*, scil. *latum;* the senatorial badge. Tillius had been removed from the Senate by Caesar; but after the assassination of the latter he was restored to his place. — *tribuno;* the dative, by attraction of *tibi*.

27. *ut*, "as soon as."

27, 28. *nigris pellibus;* the Senators wore high buskins (hence *medium crus*) which were fastened in front by four "black thongs."

28. *demisit;* because the *latus clavus* extended from the neck perpendicularly down the centre of the tunic.

30. *quo morbo Barrus*, "the same complaint as Barrus"; i. e. a desire to be thought very handsome. Compare Sat. I. 4. 110.

34. *qui promittit;* on becoming a Senator, he of course took upon himself the obligation to discharge these duties. Orelli thinks that he is supposed to be a candidate for an office.

38. This is a question supposed to be addressed by a citizen to the upstart magistrate. Syrus, Dama, and Dionysius were common names of slaves.

39. *saxo*, scil. *Tarpeio;* the usual mode of execution. — *Cadmo;* either a well-known executioner or the jailer.

40. The reply of the upstart, who defends himself on the ground that his colleague is of yet lower birth than himself. — *gradu post me sedet uno;* this is generally interpreted to mean that the one was a Senator and the other a Knight; these two orders occupied different seats at the theatre. But it may be merely a figurative expression.

41. *Hoc*, for *ob hoc*. This is the citizen's reply. — Paullus and Messala were names of two of the ancient noble families, the Aemilian and the Valerian.

42. *At hic;* i. e. Novius; Horace humorously makes the citizen say that the splendid voice of Novius was his recommendation for the office of tribune.

43. *tria funera;* funerals were celebrated with great pomp, and were accompanied by music. — *magna sonabit*, "will utter a mighty sound."

45. *Nunc ad me redeo*, "now I return to myself"; i. e. to what he was saying of himself when he entered upon the digression at v. 7.

48. *tribuno;* Horace had been military tribune in the army of Brutus and Cassius; there were six tribunes to each legion.

49. *forsit*, for *forsitan;* it occurs only in this place.

50. *Jure;* the poet means that there may perhaps be some reason for envying a person the possession of honors which are given by fortune; but that no one ought to envy him the friendship of Maecenas, especially since the latter was careful to receive into his friendship (*adsumere*) only those who were worthy of it.

51, 52. *prava ambitione procul* is an ablative absolute.

56. *singultim*, contracted from *singulatim*, "at intervals," "hesitatingly."

58, 59. *circumvectari*, divided by tmesis, "ride about."

59. *Satureiano;* from Saturium, in the neighbourhood of Tarentum, famous for its breed of horses.

63. *turpi secernis honestum*, scil. *hominem*.

64. The adjective *puro* qualifies the two substantives *vita* and *pectore*.

65, 66. The order of the words is: *Atqui si mea natura mendosa est vitiis mediocribus ac paucis.*

66, 67. *velut si egregio inspersos reprehendas corpore naevos*, for *velut si sint naevi egregio corpore inspersi, quos reprehendas.*

68. *sordes*, "meanness." — *lustra;* literally, the dens of wild beasts; here, figuratively, "haunts of vice."

71. *macro pauper agello*, "(though) in narrow circumstances on a small farm."

72. *in Flavi ludum*, "to the school of Flavius"; he was the principal schoolmaster at Venusia.

74. *suspensi*, for *qui sibi suspenderunt*. — *loculos*, "small boxes of wood schoolboys used them to carry books, paper, &c. — *tabulam*, "the reckonin table."

75. *octonis referentes idibus aera;* there is much difference of opinion specting the meaning of this passage; many commentators look upon *octo* as a mere ornamental epithet to *idibus*, having its origin in the fact that the were eight days between the nones and the ides. Again, there is a differen of opinion respecting the meaning of *referentes aera*, as some commentat interpret it "carrying their school-money," and others "carrying their calc lations of interest," i. e. the sums which they had to do at home as an exe cise. The former of these interpretations is more simple, and in that ca *octonis* may have yet another signification; for, as the vacation lasted fo months, there would only be eight months in which the stipend was payab It has been objected, that, according to Juvenal, Sat. 7, school-money w paid annually; this might hold true with regard to Rome, and in count places the stipend might yet be paid monthly.

77. *Artes*, scil. *ingenuas;* poetry, rhetoric, &c. — *doceat*, "procures to taught."

79. *In magno ut populo*, "as is usual in a large city."

81. *custos;* boys of fortune had generally a trustworthy slave to follo them to school, carry their books, &c. He was termed *custos*.

86. *praeco*, "a crier." — *coactor*, "a collector," or "tax-gatherer."

87. *hoc*, for *ob hoc*.

90. *ut magna dolo* (i. e. *culpa*) *factum negat esse suo pars*, "as a great mar declare that it is by no fault of theirs."

93. *Et vox et ratio*, "both my words and my thoughts."

95. *ad fastum*, "so as to suit our pride."

96. *honestos*, for *honestatos*, "made honorable" by, &c.

100. *continuo*, "forthwith."

101. *salutandi plures*, "more (clients) would have to be saluted by me Great men had a number of dependants, who visited them every morning.

102. *rus*, "into the country" for an excursion. — *peregre*, "on a dista journey."

104. *petorrita*, "four-wheeled carriages," adopted by the Romans from tl Gauls.

106. *Mantica*, "saddle-bags."

107. *Tilli;* compare v. 25, note.

108. *Tiburte via;* the road leading to Tibur.

109. *lasanum;* Keightley quotes Photius's Lexicon: λάσανα, χυτροπόδ κυρίως· ἐφ' ὧν ἕψεταί τι καὶ φρύγεται, καὶ ἐφ' ὧν ἀπεπάτουν ἔλεγο in order to prove that *lasanum* here means a travelling kitchen and its ute sils, although this is not the usual meaning of the word. This interpretatic accords, however, much better with the whole passage, — as the meanne consisted in his carrying his provisions with him to save the expense of inn — and especially with the next word, *oenophorum*, "a wine-basket."

110. *Hoc*, for *ob hoc*, "for this reason."

111. *Multis aliis; millibus aliis*, as most editions read, would signify "oth thousands," and not "thousands of others."

113. *Fallacem;* the circus, like the race-course of modern times, was tl resort of impostors and cheats of every kind. — *vespertinum;* in the evenin when business was concluded, the Forum was crowded by parties of citizen who met there for conversation, and to hear and discuss the news.

114. *divinis*, "fortune-tellers."

115. *ciceris;* the "chickpea" is still a favorite article of food in the Sou of Europe. — *lagani*, "pancakes."

116. *lapis albus;* the *pocula*, being round at the bottom, could not stand upon a table, and the *lapis albus* seems to have been a piece of white marble, with hollows in it to receive them.

117. *duo;* each person had two cups; the *cyathus* was used to fill the cups from the *crater*. — *echinus*, "a salt-cellar"; it had its name from the resemblance of its form to the shape of the sea-urchin.

118. *patera;* for offering libations. — *guttus;* a small "cruet," from which the wine could only flow by a drop at a time; it was also used for libations. — *Campana supellex*, "Campanian ware"; the cheapest kind.

120. *Marsya;* there was a statue of the Satyr Marsyas on the Forum at Rome. Horace means, therefore, that he does not go to bed anxious about law business to be encountered on the next morning.

121. *Noviorum minoris;* the younger Novius, we are told by the Scholiast, was in the habit of lending money, at a shamefully usurious rate of interest, in the neighbourhood of this statue; Horace jocosely says that Marsyas cannot bear the sight of him.

122. *Ad quartam*, "till ten o'clock."

124. *fraudatis lucernis*, "his lamps being cheated" of their oil; i. e. by his using oil only fit for burning.

126. *Campum*, scil. *Martium*. — *lusum trigonem;* a game of ball, played by three persons standing in a triangle.

127. *Pransus*, "having taken my mid-day meal"; this was a light meal, corresponding to our luncheon. — *interpellet*, "may prevent."

128. *domesticus*, "at home."

130, 131. *ac si*, &c., "than if my grandfather, &c., had been a quæstor"; i. e. than if I belonged to a family which had borne high offices in the state.

SATIRE VII.

Horace, in this Satire, gives an account of a ridiculous circumstance that had occurred during a lawsuit which was tried in Asia Minor, before Brutus. It appears to have taken place during the time that Horace was serving in the army of that commander, and as this Satire was evidently written at the time, it is generally supposed to be the earliest of his extant compositions.

1. *Proscripti Regis Rupili;* this was P. Rupilius Rex, of Praeneste. He had been Prætor, but was proscribed by the Triumvirs, and thereupon joined the army of Brutus. — *pus*, "foulness"; literally, the matter of an ulcer.

2. *Hybrida Persius;* Persius was a rich merchant, the son, probably, of a Roman father and a Greek mother; hence Horace calls him a hybrid.

3. *lippis;* soreness of the eyes was a very common disease among the Romans, and as those afflicted with it went to the doctors' shops to have their eyes dressed, these places, as well as the shops of the barbers, became places of resort for idle persons and newsmongers.

5. *Clazomenis;* Clazomenae was a city in Asia Minor, between Smyrna and Chios.

6. *Durus*, "hard," "stubborn." — *odio*, "insolence."

7. *Confidens;* confident, in a bad sense; i. e. "with plenty of assurance."

8. *Sisennas, Barrosque;* unknown persons, whose abusive language must have been at the time notorious. — *equis praecurreret albis;* outstrip with white horses; i. e. "far outstrip," because white horses were considered the swiftest.

9, 10. *Postquam nihil convenit*, "when no compromise could be effected."

10. *hoc jure*, "in the same proportion." — *molesti*, "contentious."

13. *capitalis*, "deadly." — *dividerat*, "could separate them."

16, 17. *Diomedi cum Lycio Glauco;* an allusion to the proposed combat between Diomede and Glaucus, which terminated in a bond of friendship and an exchange of armour.

18. *Muneribus missis;* as the armour of Glaucus was of far greater value than that of Diomede, Horace somewhat unfairly implies that the latter was bribed by the former to relinquish the combat.

19. *par*, "the pair."

20. Bithus and Bacchius were celebrated gladiators, and, it seems, were equally matched.

21. *magnum spectaculum uterque;* we say, in the same sense, "each a great sight."

22. *exponit causam*, "states the case"; because he was plaintiff. — *ridet* is impersonal.

25. *canem*, "the dog-star."

26. *ruebat*, "he rushed along."

27. *fertur quo rara securis*, "(in places) whither the axe is seldom carried," i. e. in the wild mountains.

28. *Praenestinus;* Rupilius.

28, 29. *salso multoque fluenti* (scil. *Persio*) *expressa arbusto regerit convicia*, "hurls back upon him (Persius) as, sharp and copious, he flows along, invectives shouted forth from the vineyard." *Arbustum* is a piece of ground planted with trees, over which the vines were trained. The vine-dressers employed in pruning these trees appear to have excelled in the use of a coarse vituperative language, with which they assailed every passenger.

29, 30. *durus Vindemiator*, &c.; i. e. *ut durus*, &c. *Vindemiator* is scanned *Vindĕm-jātŏr* (pronounced *yātŏr*) *ĕt*.

31. Pliny relates that the vines were pruned and dressed before the vernal equinox, and that if a vine-dresser was seen at work after this time, and one who was going along the road, *viator*, would be sure to reproach him by calling "Cuckoo!" thereby intimating the lateness of the season. The vine-dresser, of course, replied in the most abusive terms at his command, and the traveller had to yield the victory, *cessisset*.

32. *Graecus;* because his mother was a Greek; the Greeks were considered more refined.

34. *qui reges consuesti tollere;* Brutus had been concerned in the death of Caesar, and one of his ancestors in the expulsion of Tarquin.

35. *Operum hoc tuorum est*, "this is (one) of the works which it is for you to perform."

SATIRE VIII.

In this Satire, Priapus is supposed to describe, and express his detestation of, incantations performed by Canidia and a companion of hers, Sagana. Canidia is said to have been a Neapolitan dealer in perfumes, and Horace appears to have borne her a cordial ill-will.

1. *truncus ficulnus*, for *ficulneus*, "the stock of a fig-tree." — *inutile*, "useless"; the wood of the fig-tree is so brittle, that there are not many purposes to which it can be applied.

2. *faber*, scil. *lignarius*, "the joiner." — *Priapum;* there was generally a wooden statue of Priapus in every garden; he was supposed to frighten away thieves and birds.

7. *novis in hortis;* a garden which Maecenas had recently laid out, on the

Esquiline. The piece of ground employed for this purpose had been a burial-place for slaves and very poor persons, whose bodies were cast into pits; hence it had the name *Puticuli*.

8. *prius*, "formerly." — *cellis*, "cells," or little rooms in which the slaves lived. — *ejecta;* the use of this word shows how unceremoniously slaves were treated, after as well as before death.

9. *vili in arca*, "in a mean coffin."

10. *stabat;* in the sense of *erat*.

11. *Pantolabo, Nomentano;* it appears that these persons were both living (compare Sat. II. 1. 22), but we have no certain information respecting them. Horace means that the end of spendthrifts will be to be buried with slaves and outcasts.

12. *cippus;* it was usual for individuals who gave a piece of land for a burial-place to erect a small pillar upon it, with the letters H. M. H. N. S. (*Hoc monumentum heredes non sequitur*), in order that his heirs might not lay claim to it.

15. *Aggere;* the wall of Servius Tullius, which served as a public walk. — *modo*, "lately."

19. *carminibus*, "incantations." — *venenis*, "potions."

21. *vaga;* in the same sense Virgil applies the epithet *errans* to the moon, Aen. I. 742.

22. *Protulit os;* has fully put forth her face; i. e. "is full."

25. *Sagana majore*, "the elder Sagana"; she had a younger sister.

27. *pullam agnam;* black victims were always sacrificed to the infernal deities; it is, of course, an exaggeration on the part of Horace, that they tore it in pieces with their teeth.

28. *inde*, "by it"; namely, the blood.

29. *Manes;* the ghosts of the departed.

30. *Lanea et effigies*, &c.; the larger image, or doll, was made of wool, and represented Canidia herself; the smaller, which was of wax, the lover on whom she wished to exercise her magic arts.

32, 33. *servilibus modis*, "in the attitude of a slave" about to receive punishment; these words must be joined with *stabat*, and not with *peritura*.

34, 35. *serpentes atque*, &c.; the order of the words is: *videres serpentes atque infernas canes errare*. Hecate is represented as accompanied by dogs. — *rubentem*, "reddening," with indignation.

36. *post magna sepulcra;* commentators have found some difficulty in explaining these words. In the first place, it is not probable that there would ever have been *magna sepulcra* in such a burial-ground; and even if there were, Maecenas would have removed them upon converting it into a garden. But it is well known that the noble Roman families had tombs along the roads, just outside the city walls, and some of these may be here referred to.

39. Horace, in this line, takes the opportunity of rebuking some men of notoriously abandoned character. The real name of the second of these was Pediatius, and the Scholiast says that he was so corrupt that Horace here changes his sex, *propter mollitiem*.

41. *Umbrae;* the *manes* spoken of above, v. 29. — *triste et acutum*, "mournfully and shrilly."

42, 43. *lupi barbam*, &c. This is said to have been considered a preventive against enchantments, and was here employed in order to hinder the effect of any counter charm.

46. *displosa sonat quantum vesica*, "as loud as a bladder sounds, when it bursts."

47. *ficus*, "I, a fig-tree"; i. e. I, being made of the wood of a fig-tree.

48. *caliendrum*, "false hair," "wig."

50. *Vincula*, "the bands" used in magic rites; compare Virg. Ecl. VIII. 73, where they are termed *licia: Terna tibi haec primum triplici diversa colore licia circumdo.*

SATIRE IX.

In this Satire, Horace gives an amusing description of the annoyance which he experienced from the importunities of one of those literary fops, of whom there were so many in Rome, who are always seeking to intrude themselves into the society of distinguished men.

1. *Ibam forte*, "I happened to be walking." — *Via sacra;* this was one of the most frequented of the streets of Rome, running from the valley at the foot of the Esquiline Hill, past the Forum, to the Capitol. — *sicut meus est mos;* this refers to the meditating in the following line, and not to the walking.

2. *Nescio quid nugarum*, "some trifle or other"; exactly the *je ne sçais quoi* of the French. — *totus in illis*, "wholly absorbed in it."

4. *Arrepta;* the circumstance of his "snatching" the hand of Horace, instead of taking it, is characteristic of the man's unscrupulous eagerness. — *Quid agis*, "how do you do?" exactly the German *Was machst du?* — *dulcissime rerum*, "my dearest fellow." Some editions, following one of the Scholiasts, punctuate *Quid agis, dulcissime, rerum.*

5. *Suaviter, ut nunc est*, "pretty well, as times go." — *cupio omnia quae vis;* this seems to have been a phrase in common use among acquaintances, and meant no more than our "I wish you good morning."

6. *Num quid vis?* a phrase used by persons in taking leave, "Have you any commands?" intimating thereby that he is about to go. — *occupo*, "I say" to him; but *occupo* has the peculiar force of showing that it is before the other can find time to address Horace.

7, 8. *Noris nos;* either (*Velim ut*) *noris nos*, "I wish you to become acquainted with me"; or, if, as Orelli supposes, it is the fut. past, "Surely you must know me." — *Pluris mihi eris*, "I shall esteem you the more." — *Hoc*, for *ob hoc.*

8. *Misere quaerens*, "sadly wishing."

9. *Ire*, &c., are absolute infinitives.

10. *puero*, "the slave," who followed him, as was customary.

11. *Bolane;* Bolanus is said to have been a man of a very passionate disposition, who would have dismissed a troublesome fellow very unceremoniously. — *cerebri;* see Sat. I. 5. 21, note.

15. *nil agis*, "you don't do it"; i. e. you shall not succeed.

16. *Nil opus est*, &c.; this is the reply of Horace: "There is no occasion for you to make such a round."

18. *cubat*, "he is sick in bed." — *Caesaris hortos;* these were situated on the banks of the Tiber, and were bequeathed by Caesar to the Roman people.

20. *Demitto auriculas*, "I lay back my ears." — *iniquae mentis*, "ill-tempered," "sulky."

22. *Si bene me novi*, "if I know myself well"; i. e. if I am not mistaken. — *Viscum;* there were two brothers of this name, both good poets; compare Sat. I. 10. 83.

23. *Varium;* see Sat. I. 5. 40, note.

25. *Hermogenes;* Tigellius; see Sat. I. 2. 3.

26. *Interpellandi locus*, "an opportunity for interrupting him."

27. *quis te salvo est opus*, "to whom your safety is necessary"; i. e. to whom the life of so talented a person is of importance. There is of course a tone of sarcasm in this.

28. *composui*, "I have buried." — *Felices!* "happy they!" i. e. to be beyond the reach of his tongue. We must suppose that this exclamation and the succeeding lines either express the thoughts of Horace at the time, or that they are spoken aside.

29. *Confice*, "finish me"; i. e. kill me at once, and put me out of my misery. — *Sabella;* the Sabines were proficients in the art of divination.

30. *mota urna;* separate lots, with fortunes written upon them, were put into an urn, which was shaken, and then one was drawn out.

31. *hosticus*, for *hostilis;* an old form.

32. *laterum dolor*, "pleurisy." — *tarda podagra*, "the slow gout"; i. e. which makes slow those who suffer from it.

33. *quando — cumque*, "at some time or other."

35, 36. *Ventum erat*, "we had reached." — *ad Vestae*, scil. *templum*. — *quarta jam parte diei praeterita;* i. e. it was about nine o'clock in the morning.

36. *respondere vadato;* the first step in a Roman lawsuit was for the plaintiff to take the defendant before the prætor, and compel him to give bail for his appearance on a day then named. The defendant who found a surety was said *vades dare*, and the plaintiff, if he accepted the surety, *vadari reum; vadato* here, therefore, means, "to the person who had accepted his bail"; i. e. the plaintiff in the suit in which he was defendant.

38. *Si me amas;* the *e* in *me* is not cut off, but becomes short, before the following vowel. — *hic ades;* parties in lawsuits always liked to appear in court accompanied by friends, who were called *advocati*, and said, in legal phraseology, *adesse*. Horace's new friend asks him to accompany him in the character of an *advocatus*.

39. *stare;* in the prætor's court the *advocati* had to stand.

41. *rem*, "the cause."

43. *Maecenas quomodo tecum?* "how is Maecenas with thee?" i. e. on what terms.

44. *Hinc repetit*, "he thus resumes" the conversation. — *paucorum hominum* (*est*), "he is a man of few friends"; i. e. particular in the choice of his friends. — *mentis bene sanae*, "of a very prudent disposition." Some editions suppose *paucorum — usus* to be the reply of Horace to the question *Maecenas quomodo tecum?* But it is better to suppose the intruder to speak the whole without waiting for an answer.

45. *dexterius;* he pays a compliment to Horace by saying that Maecenas makes a good use of his fortune in selecting such friends as he has done.

46. *secundas*, scil. *partes*, "the subordinate parts."

47. *Hunc hominem;* pointing to himself. — *tradere*, "to recommend."

47, 48. *ni summosses omnes*, "if you did not have them all out of your way at once"; the pluperfect shows the rapid accomplishment of the action.

48. *Non isto vivitur;* the answer of Maecenas, "we do not live on such terms"; i. e. we are not rivals for the favor of Maecenas.

52. *Magnum narras;* the man can hardly believe what Horace has told him.

52, 53. *Atqui sic habet*, "but so it is."

53. *Accendis* (*me*) *quare cupiam*, "you inflame my desire."

54. *Velis tantummodo;* Horace now changes his tactics, and ironically tells him that he can succeed in gaining admittance to the circle of Maecenas: "you have only to wish it." — *quae*, "so great is."

56. *Haud mihi deero*, "I will not be wanting to myself"; i. e. I will leave nothing undone.

59. *triviis*, "public places." — *deducam*, "I will follow him home"; a mark of respect.

60. *Hacc dum agit*, "while he is talking of these things."

61. *Fuscus Aristius;* an intimate friend of Horace, and an author.

64. *lentissima;* Aristius mischievously pretends not to see the distress of Horace, and allows his arms to be "insensible" to his grasp.

65. *Male salsus*, "with mischievous humor."

67. *Certe nescio quid*, &c.; this is said by Horace to Aristius as a hint to take him away.

68. *Memini bene;* Aristius will not take the hint, and gives a ridiculous reason for deferring the supposed business.

69. *tricesima sabbata;* various interpretations have been given of these words, and most commentators follow Scaliger in referring it to the thirtieth day of the lunar month, which the Jews kept holy. But the best explanation is that of Bretschneider, who says that there was no such festival, and that Aristius only invented it at the moment in order to increase the embarrassment of his friend.

70. *Curtis Judaeis oppedere*, "offend the circumcised Jews."

71. *Religio*, "religious scruples."

71, 72. *unus multorum*, "one of the crowd," not a philosopher, like you.

72, 73. *Hunccine solem tam nigrum surrexe mihi!* "that this sun should have risen so fatal for me!" — *surrexe*, for *surrexisse*.

74. *Sub cultro*, "under the knife"; like a victim to be sacrificed.

75. *Adversarius*, "his adversary" in the neglected lawsuit.

76. *et: Licet antestari?* "and (says to me), Will you be a witness?" If the defendant refused to go before the prætor, the plaintiff could take him by force, provided some person present would consent to be a witness of the demand having been made. The form of doing this was for the witness to allow the plaintiff to touch the tip of his ear. In this case Horace gladly consents to be a witness, and holds out his ear for the purpose, *oppono auriculam*.

77. *Rapit in jus*, "he hurries us before the prætor."

78. *Apollo;* poets were under the protection of this god.

SATIRE X.

HORACE here explains and supports the opinion which he had already asserted in the fourth Satire respecting the poet Lucilius.

The first eight verses, which are printed in Italics, are generally acknowledged to be spurious.

1. *Nempe dixi*, "I certainly did say." — *incomposito pede*, "with hobbling gait."

2. *tam inepte*, "so senselessly."

3, 4. *sale multo defricuit;* literally, "has rubbed down the city with plenty of salt"; i. e. has made it smart for its vices; has satirized it with great humor.

4. *charta eadem*, "in the same poem"; i. e. the fourth Satire.

6. *Laberi;* D. Laberius was a Roman Knight who composed a great many of the pieces called Mimes, which were a species of broad farce.

8. *virtus*, "merit."

9. *Est brevitate opus*, "brevity is wanted"; according to our saying, Brevity is the soul of wit; in this quality Lucilius was very deficient.

11. *tristi*, "serious."

12. *Defendente vicem*, "supporting the character." — *modo rhetoris*, &c.; a writer of satires should be able to support three characters, namely, that

of the rhetorician skilful in argument, that of the poet having the command of fit language, and that of the man of polished wit, *urbani*.

13. *parcentis;* who uses sparingly; i. e. "keeps in check."

14. *acri*, "than severity."

16. *Illi* (*viri*), *quibus viris*, &c.

17. *Hoc stabant*, "stood upon this"; i. e. depended upon this (the employment of ridicule) for success.

18. *simius iste;* this is said to refer to Demetrius, who is mentioned again below, v. 90.

19. *Calvum;* Cor. Licinius Calvus, an orator, and a writer of amatory verses. — *Catullum;* the well-known Catullus, one of the most elegant of the classic writers, was a contemporary of Horace.

20. *At magnum fecit*, "but (it will be said) he has done a great thing."

21. *seri studiorum;* literally, "late to begin your studies," and therefore "backward"; perhaps "dunces" is the best translation. — *quine; qui* for *quo*, "how"; as in Sat. I. 1. 1.

22. *Pitholeonti;* Pitholeon, or Pitholaus, is said by the Scholiast to have written some very stupid poems, into which he introduced a great many Greek words.

23. *At*, &c., "but (replies the other)," &c. — *concinnus*, "compounded in due proportions."

24. *nota Falerni*, "Falernian wine"; literally, "the Falernian mark," or, as we should say, "brand," by which one wine was distinguished from another.

25. *Quum versus facias;* this is an elliptical sentence. Horace answers: "(If you do this) when you make verses, I ask yourself whether (you would do it) also when," &c. There are several other explanations of this obscure passage.

26. *Dura tibi*, &c. Instead of merely saying, "When you have to plead a cause," Horace mentions a particular case, namely, that of Petillius; compare Sat. I. 4. 94, note.

28. Pedius Poplicola and Valerius Poplicola Messala Corvinus were brothers, and both excellent pleaders. — *exsudet* expresses the labor which they bestowed upon their pleadings.

30. *Canusini;* the people of Canusium spoke a mixture of Greek and Latin.

31. *natus mare citra*, "born on this side of the sea"; i. e. in Italy, and not in Greece.

32. *Quirinus;* Romulus, in his character of a deity.

34. *In silvam ligna;* this was a proverbial expression, equivalent to the English "carrying coals to Newcastle."

36. *Alpinus;* Horace is supposed to refer to M. Furius Bibaculus, a poet of some distinction, who wrote a poem in which the hero, Memnon, the son of Aurora, is slain. As *jugulare* was used, in the same sense as the English word "murder," to describe a thing very badly done, the poet pleasantly says that Furius murders Memnon. Furius also wrote a poem on the wars of Caesar, containing a very inflated description of the Alps, in which he had the line *Jupiter hibernas cana nive conspuet Alpes*, which Horace parodies, Sat. II. 5. 41.

37. *Defingit Rheni luteum caput*, "he disfigures the muddy source of the Rhine"; as the source of the Rhine is remarkably clear, it must mean, "he disfigures by making muddy (in his bad verses) the clear source of the Rhine."

38. *in aede*, "in the temple," in which dramatic poets recited their pieces before a board of critics previously to their representation. — *Tarpa;* of this

person we have no certain information; but he is said to have been a member of the board mentioned above.

40, 41. The three characters here named, the artful courtesan, the old master, and the cunning slave, enter into the plot of almost every piece in Roman comedy. — *Davo, Chremeta;* these are common names in the comedies of that period. — *garrire;* prattle; i. e. "write in a prattling style."

42. *Unus vivorum*, "alone of all men living." — *Pollio;* C. Asinius Pollio, the friend of Virgil and Horace, an accomplished scholar and poet.

43. *pede ter percusso*, "in iambic trimeters"; the iambic trimeter consists of three metres of two feet each; in reading these verses, the time is marked by beating with the foot at the end of each of these metres.

44. *Varius;* see Sat. I. 5. 40, note. He wrote a poem called *De Morte.* — *molle atque facetum*, "tenderness and elegance."

45. *gaudentes rure;* Virgil had as yet published only his Bucolics.

46. *Hoc*, "this style"; i. e. satire. — *experto*, abl. abs. with an active signification, "having tried it." — *Varrone;* Publius Terentius Varro, surnamed Atacinus, from the River Atax in Gallia Narbonensis, of which he was a native.

47. *melius*, "better" than these.

48. *Inventore minor*, "inferior to the inventor"; i. e. Lucilius.

51. *Plura quidem tollenda relinquendis*, "more indeed that should be removed than left."

53. *Atti;* Attius, or Accius, was one of the old dramatic writers.

54. *gravitate minores*, "deficient in dignity."

55. *Quem de se loquitur*, &c., "when he speaks of himself, it is not as of one greater than those who are blamed by him."

57, 58. *rerum dura natura*, "the impracticable nature of his subjects."

58. *magis factos*, "more highly finished."

59. *Mollius*, "more smoothly."

59, 60. *ac si quis*, &c., "than if one, content with this, (namely) to confine something within six feet"; i. e. to make hexameters of it.

61, 62. *Etrusci Cassi;* of this writer nothing is known; he is not the same as the Cassius Parmensis mentioned Ep. I. 4. 3.

63. *capsis quem fama est*, &c.; who, it is said, was burned on a funeral pile composed of his own books and the cases which contained them. A very large number would be requisite for this purpose. This is, of course, an exaggeration.

65. *limatior*, "more polished"; literally, more filed.

66. *Graecis intacti carminis;* i. e. satire, which was a style of composition not attempted by the Greeks.

67. *poëtarum seniorum;* alluding to Ennius, Attius, &c. — *ille;* Ennius is here meant.

69. *Detereret*, "would rub off"; i. e. polish. — *recideret*, "would cut off"; prune.

69, 70. *quod ultra perfectum traheretur*, "which had been drawn beyond completeness"; i. e. spun out too long.

71. *vivos*, "to the quick."

72. *stilum vertas;* i. e. for the purpose of making corrections. The *stilus*, with which the Romans wrote on tablets of wax, was flattened at one end, so that they could erase with it what they had written.

75. *Vilibus in ludis*, "in cheap schools"; where the master dictated (owing to the scarcity of books) passages from the most popular authors, and the scholars learned them by repeating them after him.

76. *equitem;* persons of equestrian rank. — *audax*, "spirited."

77. *Arbuscula;* an actress; see Sat. I. 2. 55, note. — *explosa*, "when she was hissed."

78. *cimex;* an epithet which is expressive of the greatest disgust. — *Pantilius;* this person is wholly unknown. — *cruciet*, scil. *me.*

80. *Fannius;* see Sat. I. 4. 22, note.

81. *Plotius et Varius;* these have been mentioned as the companions of Horace on his journey to Brundisium, Sat. I. 5.

82. *Valgius;* a poet; see Carm. II. 9.

83. *Fuscus;* compare Sat. I. 9. 61, note. — *Viscorum;* see Sat. I. 9. 22.

84. *Ambitione relegata*, "flattery aside."

85. *Pollio;* see above, v. 42, note. — *fratre;* Pedius; see above, v. 28, note.

86. *Bibuli et Servi;* two of the most illustrious families of Rome. Bibulus was a colleague of Julius Caesar in the consulship.

89. *Arridere*, "please."

90. *Demetri;* see v. 18, note.

91. *jubeo plorare*, "I bid you go and whine"; i. e. sing in mournful strains, as in amatory verses. But there is a double meaning in *jubeo plorare*, and the second is borrowed from the Greek form *οἰμώζειν κελεύω*, which might be familiarly translated, "I tell you to go and be hanged."

92. *libello;* he probably means the fourth Satire, to which this is an appendix.

SATIRES.—BOOK II.

SATIRE I.

HORACE details the advice which had been given to him by C. Trebatius Testa, an eminent lawyer, in a pretended consultation upon the subject of writing satire, and assigns the reasons which make it impossible for him to follow his counsels.

1, 2. *nimis acer*, "too severe." — *ultra legem*, "beyond the rules"; i. e. beyond its proper limits. — *tendere*, "to stretch"; a metaphor taken from bending a bow. — *sine nervis*, "feeble.

4. *deduci posse*, "can be spun out"; a metaphor from spinning wool.

5. *Quiescas;* i. e. *praescribo ut quiescas.*

7. *erat;* the subjunctive appears more proper here; but we say in the same manner, "if it were not the best," for "if it would not be the best." — *dormire;* if this word has its literal signification, Horace must mean that, when he lies awake at night, he cannot help making verses. But some commentators think that it here bears the sense of *cessare*, "I cannot rest," or leave off. — *uncti*, "anointed with oil"; this means that they are first to take gymnastic exercise in the Campus Martius, for which purpose they always rubbed oil over their bodies.

8. There is probably a jocose allusion to a well-known trait in the character of Trebatius, which is illustrated in one of Cicero's Letters, (VII. 10,) addressed to him: *In re militare multo es cautior quam in advocationibus qui neque in Oceano natare volueris, studiosissimus homo natandi*, &c.

9. *Irriguum*, "well soaked."

10. *rapit*, "carries you along irresistibly," like a stream.

12. *pater;* Trebatius was at this time well advanced in years.

13. *horrentia pilis*, "bristling with spears." The *pilum*, or Roman javel was shorter and thicker than the Grecian spear.

14. *fracta cuspide;* an allusion to the invention of Marius, who order that, of the two nails which fastened on the head, one should be made wood, so that when the *pilum* struck the shield of the enemy, the shaft w turned on one side, and the weapon was rendered useless.

15. *labentis equo;* the Parthians were celebrated as horsemen.

17. *Scipiadem ut sapiens Lucilius*, "as the prudent Lucilius did Scipio prudent, that is, in praising, and thus gaining powerful friends.—*Scipiade* a patronymic used by Lucilius, Lucretius, and Virgil, instead of the nar Scipio, which could enter into an hexameter verse only in the nominati case.

18. *Quum res ipsa feret*, "when an opportunity shall present itself." *dextro tempore*, "at a proper season"; as *laevo tempore* means the reverse.

20. *undique tutus*, "being on every side on every guard"; the comparison Augustus to a horse does not appear a very elegant one.

21. *tristi*, "severe."

22. *Pantolabum*, &c.; compare Sat. I. 8. 11, and note.

23. *quamquam est intactus*, "though he is (as yet) untouched."

24. *Saltat;* dancing was considered highly indecorous. Compare C pro Rege Deiot. X.: *Quibus ille studiis ab ineunte aetate se imbuerat, non salta di, sed bene ut armis optime ut equis uteretur*, &c. Also Pro Mur. VI.— Milonius we know nothing except that the Scholiast says that he w *scurra.* — *icto*, scil. *vino.*

25. *numerusque lucernis;* seeing more than the true number of lights a notorious effect of intoxication.

26. *ovo prognatus eodem;* i. e. Pollux.

27. *Pugnis*, "boxing." — *quot capitum vivunt*, "as many persons as live."

28. *pedibus claudere verba;* compare Sat. I. 10. 59, note.

29. *melioris*, "a better man"; some commentators say "in point of bir and fortune," but such a restriction is unnecessary.

31. *si male esserat*, "if his affairs went ill"; some editions have *gesser* but that would require to be followed by *rem*, or some such accusative.

33. *Votiva tabella;* those who had escaped any great danger, especial shipwreck, were accustomed to hang up in some temple a picture repr senting the occurrence.

34. *Lucanus an Appulus, anceps;* because, as Horace goes on to infor us, Venusia, of which he was a native, was situated on the confines of L cania and Apulia.

36. *Sabellis;* the Samnites were expelled from Venusia, and a Rom colony sent thither to protect the boundary.

37. *Quo ne*, for *Ne quo*, scil. *modo.* Others suppose *quo ne* to be used f *ut ne.* — *Romano*, scil. *agro*, or *populo.*

39. *Incuteret*, for *inferret;* but it is stronger. — *hic stilus*, "this pen (c mine)." — *ultro*, "unprovoked."

43. *ut*, "(I pray) that." — *positum*, "laid aside."

45. *Qui me commorit*, "who shall provoke me."

46. *Flebit*, "shall bewail it"; i. e. shall suffer for it.

47. *Cervius;* he appears to have been a public informer.

48. *Canidia;* compare Sat. I. 8. — *Albuti venenum*, "the poison of Alb tius"; i. e. that with which he poisoned either his wife or his mothe Others connect *Canidia Albuti*, supposing either *filia*, as in Virg. Ae VI. 36, *Deiphobe Glauci*, or *uxor*, as in Aen. III. 319, *Hectoris Andromach* The former interpretation is preferable.

49. *Turius;* of this person we know nothing, except that he must ha

been a man of a passionate and vindictive temper. — *si quid se judice certes*, "if you have any cause in which he is a judge."

50. *Ut, quo quisque valet*, &c., "how each one, with that in which his strength lies," &c.

51. *sic collige mecum*, "thus gather with me"; i. e. as I do.

53. *Monstratum;* i. e. by instinct. — Scaeva, as we learn from the text, poisoned his mother, who lived longer than was agreeable to him; nothing further is known of him.

54. *pia dextera;* this is, of course, said in irony.

56. *vitiato melle*, "in poisoned honey." — *cicuta;* this word is generally translated "hemlock"; but Pliny informs us that it meant any vegetable poison.

58. *mors*, "death"; i. e. immediate death.

59. *(si) fors ita jusserit.*

61. *Vitalis*, "long-lived." — *majorum amicus*, "one of the great men, who is now your friend."

62. *Frigore*, "by coldness"; i. e. withdrawal of friendship.

63. *Primus;* it has already been mentioned that Lucilius was the inventor of this species of poetry; see Sat. I. 10. 48, note. — *hunc operis morem*, "this mode of writing."

64. *Detrahere pellem*, "to tear off the covering"; there is a reference probably to the fable of the wolf in sheep's clothing. — *per ora*, "before the faces" of the world.

65, 66. *qui duxit;* the younger Scipio Africanus.

67. *offensi*, scil. *sunt.* — *laeso Metello;* as Q. Metellus, surnamed Macedonicus, who is believed to be here referred to, was a rival and opponent of Scipio, we must conclude Horace to mean that he was not alarmed by the prospect of himself becoming an object for the satire of Lucilius.

68. *Famosis versibus;* verses which gave him an infamous notoriety. — *Lupo;* a man of distinction, but notorious for impiety and irreligion.

69. *arripuit*, "he dragged forward," attacked. — *tributim*, "tribe by tribe."

70. *aequus*, "favorably disposed towards."

71. *scena*, "the public stage"; i. e. a conspicuous station. — *in secreta*, "into retirement."

72. *Virtus Scipiadae*, "the valor of Scipio," for "the brave Scipio"; and so *sapientia Laeli*, for *sapiens Laelius.*

73. *discincti*, "unrestrained"; literally, "having their tunics ungirded."

74. *olus;* this showed their plain and frugal mode of life. — *soliti*, scil. *sunt.* — *Quicquid sum ego*, "whatever I may be."

75. *censum;* the census was the criterion of both wealth and rank.

77. *fragili quaerens*, &c.; an image taken from the attempt to crack hard nuts with the teeth; or, as some think, from the fable of the viper and the file.

79. *diffingere*, "alter."

80, 81. *negoti quid*, "some trouble."

81. *sanctarum legum*, "of the statute laws."

82. *mala carmina*, "libellous verses"; this is the sense in which Trebatius uses the term; but Horace pretends to misunderstand him, and in his answer employs it in its literal signification, "bad verses."

83. *Esto*, "be it so"; i. e. I grant that it is so, if, &c.

85. *Opprobriis dignum* belong together.

86. *Solventur*, for *dissolventur.* — *tabulae;* the tablets on which the indictment was written, and therefore here "the indictment itself." — *missus*, for *dismissus.*

SATIRE II.

HORACE in this Satire attacks the luxurious mode of living of the wea Romans, and especially the shameful and ridiculous extravagance ı which the pleasures of the table were pursued by them. In order to ı more point to his reflections upon this subject, he puts them into the mc of a simple Sabine peasant, whom he calls Ofellus.

1. *boni*, "my good fellows." — *parvo*, "on a little."

3. *abnormis sapiens*, "an untaught philosopher"; literally, a wise ı who has not derived his knowledge from any rules. — *crassa Minerva*, "ı a homely mind"; Minerva was the goddess of wisdom.

4. *mensas nitentes*, "shining tables," because made of polished wc Others refer it to the glittering vases, cups, &c., upon the tables.

5. *stupet acies*, scil. *oculi*, "the sight is dazzled." — *insanis fulgoribus*, " senseless glitter."

6. *Acclinis*, "inclined to."

7. *impransi*, "before dinner."

9. *Corruptus judex;* when you have been eating dainties, says Ofel you are no more qualified to decide in this matter than a judge who been bribed is to examine the true state of a case.

10, 11. *Romana Militia;* hunting and riding were really "Roman exer es"; those which are afterwards mentioned were borrowed from the Gre whose customs it was the fashion to imitate (*graecari*).

12. *studio*, "the anxiety" to win the game.

13. *discus;* the *discus* exactly resembled our quoit, but it was thrown means of a rope passed through a hole in the centre.

14. *siccus, inanis;* dry, empty; i. e. "hungry and thirsty."

15. *Sperne*, "despise," if thou canst. — *Hymettia mella Falerno;* a scription of a preparation of honey and wine, which was called *mulsum*, ; was a favorite beverage with the Romans; the best sort was made of ı honey from Mount Hymettus and old Falernian wine.

16. *promus;* the slave who had the charge of the household stores, &c.

17. *hiemat*, "is stormy."

19. *Qui;* compare Sat. I. 1. 1, note. — *in caro nidore*, "in the dearly-ı chased savor."

20. *pulmentaria*, "seasoning"; literally, the fish or whatever was ea with the bread, which was the principal article of food, in order to g flavor to it; the Greeks called it ὄψον.

21. *vitiis*, "from high living." — *album*, "pale"; i. e. from an unheal diet. — *ostrea;* the *ea* is contracted into one syllable, *ostrea*.

22. *scarus;* a fish peculiar to the Mediterranean. — *lagois;* it is doub whether this was a fish or a bird; in either case, the flesh must have tas like that of a hare.

23. *Vix tamen eripiam*, "yet I shall with difficulty tear you away."

24. *tergere palatum*, "to tickle your palate."

25. *vanis rerum*, "by show"; by things which are of no importance.

29. *Carne*, &c.; "yet, although that (*gallina*) does not differ in respect its meat (i. e. is not inferior) from this (*pavo*)," &c.

31. *Unde datum sentis*, for *Unde datum est tibi quod sentis.* — *lupus;* a vo cious fish, the *Perca labrax* of Linnæus. — *alto*, "in the open sea." T fish was much more highly esteemed if taken in the Tiber, and especiall at Rome between the bridges.

33, 34. *trilibrem mullum;* mullet were seldom caught of more than t pounds; but they were esteemed in proportion to their size, and instan

are recorded of enormous prices having been paid for single fish of this description, weighing four, five, and even six pounds.

34. *minuas necesse est*, &c., "you will have to divide into separate small pieces."

35. *quo pertinet ergo*, "what is the meaning, then?"

36. *Quia scilicet*, &c., "because, I suppose," &c.

39. *magnum*, scil. *mullum*.

40. *gula*, "a glutton." — *digna*, "worthy" to be a companion for the harpies; compare Virgil, Aen. III. 215 – 220.

42. *Putet*, "stinks." — *recens*, "fresh."

43. *rapula*, "turnips." — *plenus*, scil. *stomachus*.

44. *inulas;* a plant called, in English, "elecampane"; it has a bitter taste, and Horace elsewhere calls it *amara*.

45. *regum;* compare Sat. I. 2. 86.

46. *Nigris oleis;* dark-colored pickled olives. — *Haud ita pridem*, "it is not so long ago."

47. *acipensere;* this word is generally translated "sturgeon"; but Pliny's description does not at all agree with that fish, as he says that the scales lie the reverse way, which is not the case with the sturgeon. Besides, it is spoken of as the "most delicious of fishes," the "most noble fish," "an ambrosial food," &c.; and, making every allowance for difference in taste, it is impossible to conceive that its flesh could ever have been considered a delicacy. Gallonius seems to have set the fashion of placing the *acipenser* on the table.

48. *Quid*, &c., "what (you will say)," &c.

49. *ciconia*, "the young stork"; it had very recently been introduced as an article of food.

50. *auctor praetorius;* supposed to be Asinius Sempronius Rufus. Horace probably applies the epithet ironically, since Rufus had been a candidate for the prætorship, but had been rejected.

51. *mergos*, "sea-gulls."

53. *tenui victu*, "a moderate way of living."

55. *Avidienus;* a fictitious character.

56. *Canis*, "dog," on account of his filthy habits.

57. *Quinquennes;* olives were considered good for nothing, even if they were only two years old.

58. *defundere*, "to draw off."

59. *Cujus odorem olei*, &c.; the construction resembles that in Virg. Aen. I. 573: *Urbem quam statuo vestra est.* So here: *Instillat oleum, cujus olei odorem nequeas perferre.*

59, 60. *licebit ille*, &c.; "let him be celebrating ever so solemn a festival." — *repotia;* an entertainment given by a newly-married husband to his friends on the day succeeding the marriage ceremony.

61. *albatus*, "with a toga newly whitened." — *cornu bilibri*, "from a horn containing two pounds" or pints. — *ipse*, "with his own hands."

64. *Hac urget lupus, hac canis angit;* a proverb expressing the situation of a person placed between two dangers.

65. *Mundus erit*, scil. *ille;* our word "gentlemanly" is perhaps the best translation of *mundus*.

66. *cultus*, "mode of living"; connect it with *miser*.

67. *Albuti;* a person of this name is mentioned Sat. II. 1. 48, but it is uncertain whether it is the same. — *dum munia didit*, "while he assigns to them their duties."

68, 69. *unctam aquam*, "greasy water." Because Naevius is so easy, and lets his slaves do just as they please, they will even give his guests greasy water to mix with their wine.

71. *valeas*, for *valebis*. — *varias res*, "a variety of food."

73. *tibi sederit*, "agreed with you." — *sinul*, for *simul ac*.

76. *pituita* is to be pronounced as a trisyllable, *pit-uita*; it means the mucus or shining substance which forms a coating to the intestines, and must be in a healthy state for digestion to be easy. — *Lenta*; tough or "thick"; i. e. unhealthy.

77. *Cœna dubia*; a banquet where there are so many dishes that a guest does not know of which to eat; therefore, "a luxurious banquet." — *Quin*, "moreover."

78. *vitiis*, "by excess."

79. *divinas particulam auras*; Horace here introduces a doctrine of the Platonic philosophy, not perhaps quite appropriate in the mouth of the simple Sabine farmer, which regards the human soul as a small portion or particle of the universal divine essence. Compare Virg. Aen. VI. 724.

80. *dicto citius*, "as soon as said"; connect these words with *dedit*.

82. *ad melius transcurrere quondam*, "have recourse, at times, to better fare."

84, 85. *ubique accedent anni*, "and when years (i. e. old age) shall come on."

87. *puer et validus*, "while young and strong." — *præsumis*, "you are anticipating."

89. *Rancidum*, what we call "high."

91. *Tardius*, "rather late." — *vitiatum*, "tainted." — *commodius*, scil. *edere*.

92. *Integrum*, "fresh"; opposed to *vitiatum*.

93. *tellus prima*, "the early earth"; i. e. the earth in the early ages.

94. *Das aliquid famæ*, "do you assign any value to fame?" i. e. a good name. — *carmine gratior*, "more pleasantly than music."

97. *patruum*; the father's brother was proverbially severe to the failings of young men.

99. *As, laquei pretium*; i. e. when you have not a farthing with which you can buy a rope to hang yourself. — *inquit*, "says he"; i. e. the rich man whom I am addressing. — *Trausius*; a ruined spendthrift.

101. *amplas*, "sufficiently large." — *Ergo*, &c.; this is the reply of Ofellus.

102. *Quod superat*, &c., "is there no better way in which you can spend what is left?" — *superat*, for *superest*.

103. *indignus*, "who does not deserve" to suffer want.

106. *nimirum*, δηλονότι, "undoubtedly"; this is ironical.

107. *posthac*; the succeeding lines seem to intimate that there is here a reference to the probability of a renewal of those civil commotions in which so many had been ruined. — *Uterne*; *ne* is interrogative.

108. *Ad casus dubios*, "the vicissitudes of fortune."

111. *In pace*, &c., "in peace prepares the munitions of war." This is a metaphor, and means, "in prosperity makes provision for the adversity which may be in store."

112. Horace now in his own person tells us that Ofellus, who has hitherto been speaking, is himself an example of such conduct.

113. *latius*, "more freely." — *usum*, for *utenlem*.

114. *metato in agello*, "in the land measured out." Ofellus was one of those whose lands were confiscated, and assigned in certain shares, which were measured by public surveyors, among the successful soldiers of the Triumvirs. He afterwards rented, *mercede*, his own land of the new proprietor, whose name was Umbrenus."

116. *narrantem*, "talking thus." — *temere*, "inconsiderately." — *luce profesta*, "on a working-day."

119. *operum vacuo*, scil. *mihi*.

120. *bene erat*, scil. *nobis*, "we enjoyed ourselves."

121, 122. *pensilis uva*, "bunches of grapes," dried. — *secundas mensas*, "the second course," or dessert. — *duplice ficu;* figs are still prepared in Italy in the following manner: two figs are split, and laid on each other, and thus dried; they are considered the best.

123. *ludus*, "amusement." — *culpa potare magistra;* certain rules were always laid down at feasts, and a ruler of the feast appointed to enforce them; it seems that here no ruler was appointed, but that a penalty, *culpa*, was appointed for those who transgressed the rules, and this therefore is said to be the mistress of the feast, *magistra*.

124. *venerata*, "being worshipped"; namely, by libations.

125. *Explicuit*, "unfolded"; chased away.

127. *hinc*, "from our present condition."

128. *nituistis;* have you been shining and sleek? i. e. have you fared well? — *ut*, "since." — *novus incola;* the soldier to whom his farm had been assigned.

129. *Nam;* this word refers to his calling the new proprietor *advena*, a stranger, or transient inhabitant: I call him so, "for nature," &c. — *propriae telluris*, "of land his own."

132. *vivacior*, "more long-lived."

SATIRE III.

HORACE in this Satire treats at length of the doctrine of the Stoics, that all men are mad with the exception of the ideal philosopher. For the convenience of adducing and answering arguments, he adopts the form of a dialogue. The characters who take a part in this are Horace and Damasippus, a broken-down merchant and recent convert to Stoicism. But a large part of the Satire consists of conversations which had previously passed between Damasippus and one Stertinius and others, which the former now relates to Horace.

1. Damasippus first addresses Horace.

2. *Membranam*, "a skin of parchment." — *retexens*, "retouching"; the word is properly applied to weaving.

3. *tibi quod vini somnique benignus*, "because liberal to thyself of wine and sleep."

4. *dignum sermone*, "worth mentioning." — *Quid fiet?* "what will be done?" i. e. what is forthcoming?

5. *Saturnalibus;* the Saturnalia, or festival of Saturn, like the Italian Carnival of modern times, was a season of feasting and unrestrained merriment. There was a total cessation of business, and no one would have attempted, amid the confusion which reigned in Rome, to settle to any serious occupation. Horace, in order to escape the noise and confusion, had retired to his Sabine villa, *huc*, which leads Damasippus to suppose that he is going to write something serious, *sobrius*.

6. We must imagine, that, between *Incipe* and *Nil est*, Damasippus makes a lengthened pause.

7. *calami*, "the pens"; which were made of reeds. — *immeritus*, "innocent." — *laborat*, "suffers for it"; because the poet strikes it, or throws his pens, &c., at it.

8. *natus;* he humorously personifies the wall.

9. *Atqui vultus erat*, "but your countenance was that." — *minantis*, "of one threatening," or expressing a strong determination, to do.

10. *Si*, "when." — *vacuum*, "free" from engagements. — *cepisset*, for *recepisset*.

11. *stipare*, "to pack." — *Platona*, &c.; we speak in the same way packing up Shakspeare, Scott, &c., when we mean their works.

12. *comites educere tantos;* great men were accustomed to take with tl their friends and dependents when they went to visit their villas.

13. *Invidiam;* the unpopularity or odium which his Satires had exc against him. — *virtute relicta;* it would seem, from a comparison with next verse, *vitanda est desidia*, that by *virtus* is here meant "activity' writing.

14. *Contemnere*, "you will be despised," and not liked any the better.

15. *quicquid*, "whatever" of fame. — *vita meliore*, "in thy better days

16. *Ponendum*, "must be relinquished."

17. *tonsore;* it was the fashion for philosophers to wear long beards, Horace pretends not to know the change in the condition of Damasip and wishes him the gift of a barber.

18, 19. *Postquam omnis*, &c., "after my whole fortune was shatt against the middle Janus." There were three arched passages, ca *summus*, *medius*, and *imus Janus*, on the north side of the Forum; the ce one was a kind of exchange for bankers and money-dealers, who there their counting-houses. Damasippus, who had been bankrupt, speaks of fortune as of a ship which had been dashed against this arch, as again rock, and wrecked.

20. *Excussus propriis*, "thrown out of my own."

21. *Quo aere*, for *aes in quo;* in his character of a dealer in antiques hunted out, he says, such things as the foot-bath of Sisyphus. — *ille*, " celebrated."

22. *sculptum infabre*, "unskilfully carved." — *fusum durius*, "roughly ca

23. *ponebam*, "I fixed the price at." — *millia centum*, scil. *sestertium*.

25, 26. *frequentia compita;* a *compitum* (*ubi viae competunt*) was a p where several streets met, and where inferior auctions were generally h *frequentia compita* means, therefore, the crowds who congregated at s places. — *Mercuriale cognomen*, "the surname Mercury," who was the of traffic.

27. *Atqui;* a qualifying reply: "why, the truth is."

28. *veterem*, scil. *morbum*. — *in cor*, "into the stomach."

30. *medicum urget*, "makes an attack upon his physician."

31. *Dum ne quid simile huic*, "so that you do not do anything of kind to me." — *huic*, scil. *mihi*.

32. *stultique prope omnes*, "nearly all fools"; i. e. all except the ideal man of the Stoics.

33. Stertinius was a distinguished professor of the Stoic philosophy, according to the Scholiast, a most voluminous writer. There is a touc humor in the use of the word *crepat*, which is sometimes employed in sense of "prosing." — *unde*, "from whom."

35. *sapientem pascere barbam*, "to cultivate a learned beard"; com v. 17, note.

36. *a Fabricio ponte;* this bridge, named after its founder, L. Fabri and now called Ponte di Quattro Capi, led from the city to the island in Tiber. — *non tristem*, "not dejected." — *reverti;* i. e. to give up the ide drowning myself.

37. *male re gesta*, "when my affairs had gone badly."

37, 38. *operto capite;* this was the custom of the ancients on the appr of death.

38. *dexter;* a favorable omen. — *Cave;* the *e* is here short, as being in thesis.

39. *inquit*, scil. *Stertinius;* he continues to be the chief speaker until v.

42. *nil verbi*, for *nullum verbum*, "not a single word."

43. *Quem*, scil. *cumque*.

44. *Chrysippi;* one of the founders of the Stoical sect. — *porticus*, the Στόα ποικίλη, in which Zeno, the founder of that sect, was in the habit of teaching. — *grex;* the disciples.

46. *tenet*, "embraces," "includes." — *accipe*, "listen"; as *dare* is "to tell."

48. *Velut silvis*, &c.; the comparison is, that, as in a wood, when a company lose themselves, one strays off to the right and another to the left, and they are all away from the true path, though in different directions, so you must consider that others are as mad as yourself, but in a different manner.

53. *caudam trahat;* it was the custom of the boys to fasten tails to persons, especially those who were intoxicated, in order to have a laugh at them; this means, therefore, that he is just as ridiculous as yourself.

54. *nihilum metuenda* must be taken together.

56. *varum;* the same as *diversum*.

59. *serva!* "be careful."

60. *Fufius;* an actor. — *olim*, "once."

61. *Quum Ilionam edormit*, "when he slept out the part of Iliona." Fufius, being intoxicated, once fell asleep while performing this part, and Catienus, who had that of Deiphilus, was unable to awake him.

61, 62. *Catienis mille ducentis clamantibus*, "although twelve hundred Catieni shouted."— *Mater, te appello!* This is the exclamation in the play to which Fufius should have replied, but which failed to awaken him.

62, 63. *Docebo cunctum vulgus insanire* (*errorem*) *similem huic errori.*

64, 65. *Insanit*, &c.; "Damasippus, you say, is mad for buying old statues; is the man who lends him money in his right senses?"

66. *Accipe quod nunquam reddas*, &c., "if I should say to you, take this money which you are not to repay."

68. *praesens*, "propitious." — *Mercurius;* see v. 26, note.

69. *Scribe decem*, scil. *tabulas*, "make out ten bonds" for the repayment of the money. — *a Nerio*, "after the model of those of Nerius." He and Cicuta were money-lenders.

70. *Nodosi*, "knotty"; difficult to elude.

71. *Proteus;* i. e. the debtor, whom he calls Proteus in allusion to the story in the Odyssey, in which Proteus is represented as eluding all the attempts made to catch him by repeated changes of form.

72. *Quum rapies in jus;* compare Sat. I. 9. 77, note. — *malis alienis*, "with another's jaws"; i. e. laughing as if you had no regard for your jaws.

75. *Putidius*, scil. *quam tuum*. — *Perilli;* the name of the lender.

76. *Dictantis*, "dictating the bond"; i. e. lending you money. — *rescribere*, "to repay."

77. Stertinius now turns away from Damasippus, and addresses himself to mankind in general. — *togam componere*, "to arrange your toga"; as persons do before the commencement of a lecture to which they wish to give undisturbed attention.

78, 79. Stertinius here mentions the four species of insanity, with one or the other of which he is about to prove that all men are afflicted. They are avarice, ambition, luxurious indulgence, and superstition. — *pallet*, "suffers from."

82. *hellebori;* hellebore, *Helleborus niger*, was the remedy usually employed in all diseases of the mind.

83. *Anticyram omnem*, "the whole of Anticyra"; i. e. all that grows upon it. There were two Anticyras; that here mentioned was in Phocis; they both produced hellebore.

84. *summam*, "the amount" which he bequeathed to them. It is not known who this Staberius was.

85, 86. *gladiatorum dare centum damnati populo paria*, "they were bound to give to the people a gladiatorial show with a hundred pair of combatants"; as these shows were very expensive, it would prove that he had left very great wealth. *Damnare* is the legal term signifying "to find" by terms of a will; e. g. *Heres meus uxori meae dare damnas* (contr. from *damnatus*) *esto*, &c. Quintil. VII. 9. 9.

86. *epulum*, "a funeral feast"; such were sometimes given in the Forum. — *arbitrio Arri;* Arrius had given a very splendid funeral feast; see Cic. in Vat. 13.

87. *Africa;* Africa and Sicily supplied Rome with grain. — *Sive*, &c.; this is said by Staberius himself.

88. *ne sis patruus mihi;* i. e. "do not censure me." Compare Sat. II. 2. 97, note.

89. *vidisse*, "to have foreseen."

91. *Quoad;* a monosyllable.

92. *ut*, "so that."

96. *construxerit*, "shall have heaped up."

97. *Sapiensne?* "wise?" i. e. will he be wise?

98. *Hoc;* this wealth which he left behind.

99, 100. *Quid simile isti (fecit) Graecus Aristippus*, "what did the Grecian Aristippus do like this man?" i. e. how differently did he act. Aristippus was the founder of the Cyrenaic sect of philosophers, who aimed at the enjoyment of the present moment, without caring for the past or the future.

103. *Nil agit exemplum*, &c., "an example which solves one question by raising another effects, i. e. proves, nothing."

104. *emtas;* as soon as he has brought them.

106. *scalpra; scalprum*, σμίλη, a kind of knife used by shoemakers, as well as surgeons, gardeners, &c. — *non sutor*, "one who is not a shoemaker."

107. *Aversus mercaturis;* compare Sat. I. 1. 6; *mercaturis* is in the dative case.

108. *Undique*, "by all men." — *Qui;* see Sat. I. 1. 1, note.

112. *Porrectus;* Bentley, in this and two other passages, has changed *porrectus* into *projectus*, on the ground that *porrectus* is applicable only to a comfortable position on a soft couch; but there does not appear to be any foundation for such an opinion; *projectus* is "thrown down upon," and *porrectus*, "stretched along," which is surely the most appropriate here; compare Sat. II. 2. 39: *Porrectum magno magnum catino.*

113. *dominus*, "he, as master."

114. *foliis*, "herbs"; such as chicory, endive, &c.

115. *intus;* in his cellars, or storehouse. — *Chii;* of Greek wines, the Thasian and the Chian were esteemed the best. — *Falerni;* the Falernian was considered the best Italian wine.

116. *cadis;* the *cadus* was a jar made of clay, (hence *fragiles cadi*,) with a narrow mouth, which was closed with a cork. — *nihil est*, "that is a trifle."

117. *stramentis;* common, cheap mattresses.

118. *stragula vestis*, "rich coverings" for couches.

120. *Nimirum;* used ironically; see Sat. II. 2. 106, note.

123. *Dis inimice senex*, "you miserable old man"; literally, "hated by the gods." θεοῖς ἐχθρέ was used by the Greeks in the same sense; as, Dem. de Cor.: προδοτῶν καὶ δωροδόκων καὶ θεοῖς ἐχθρῶν ἀνθρώπων. — *Ne tibi desit?* "Is it lest you should come to want?"

124. *enim;* this word refers to something not expressed, but readily supplied: as "how little reason have you to fear poverty, for," &c.

126. *porrigine*, "dandriff," which is attributed to the hair being too dry.

127. *Si quidvis satis est*, "if (as you pretend) any quantity (however small) is sufficient."

129. *quos aere pararis*, "whom you have bought for money."

131. *Quum laqueo*, &c.; crimes of this nature seem to have been sufficiently common at Rome.

132. *Quid enim?* "To be sure!" said ironically; compare Sat. I. 1. 7. — *Neque tu hoc facis*, &c.; i. e. you are sane, although Orestes was not when he killed his mother, for you do it in a different place and in a different manner.

134. *occisa parente*, "after the murder of his mother."

137. *male tutae;* unsound, "insane."

138. *Nil sane*, "nothing at all."

140. 141. *vocando hanc Furiam;* an allusion to the Orestes of Euripides, v. 264: Μέθες · μί' οὖσα τῶν ἐμῶν Ἐρινύων. We must remember that this verse was probably as familiar to the contemporaries of Horace as any striking passage of Shakspeare is to educated persons at the present day.

141. *splendida bilis*, "his excited choler"; Heindorf says that *splendida* is not a mere *epith. ornans*, but that it describes a peculiar state of the *atra bilis*, which is supposed to cause madness, μελαγχολίαν, and is now called *picea bilis* by physicians.

142. *Pauper Opimius argenti; dives argenti* is a very common expression. Horace accordingly says *pauper argenti*, παραδόξως, in order to convey the idea of a man living in extreme poverty in the midst of wealth.

143. *Veientanum*, scil. *vinum;* the wine of Veii was very poor, and was in general only used by sailors, and such like people.

144. *Campana trulla*, "with a ladle of Campanian earthen ware," instead of one made, as was usual, of silver or gold. The *trulla* was used for the purpose of filling the cups from the bowl in which the wine was mixed. Cicero mentions a *trulla* which was made of a single precious stone, hollowed out, and set in gold.

146. *loculos*, "the chests," or strong boxes.

147. *multum celer*, "very ready," or quick of apprehension.

151. *jam*, "presently."

152. *Hoc age!* "Be attentive." This expression, which was in common use, is borrowed from the sacrifices, where the heralds cried *Hoc age!* in order to command silence and attention.

153. *venae* is here used for "the vital system."

154. *Ingens fultura*, "a strong prop." Bentley substitutes *praesens* for *ingens*, because, he says, a sinking man requires but very little aid to revive him. But this is hypercriticism, and would, besides, destroy the point of the story.

155. *ptisanarium* (a diminutive from πτισάνη) *oryzae*, "this little bowl of rice-gruel." Rice was imported from Egypt, but only used as medicine.

156. *Quanti emtae*, scil. *oryzae?* "What did it cost?" — *Octussibus*, for *octusse*, "eight asses."

157. *morbo an furtis;* he means: Of what consequence is it whether I die of this complaint, or am so plundered that I shall starve?

158. *Qui non stultus*. Bentley maintains that the sentence is *Qui est non stultus*, and not *Qui non est stultus*. The meaning, however, is, after all, much the same.

161. *Non est cardiacus*, "has not a disease of the stomach"; καρδία, among the Greek physicians, was not the heart, but the upper orifice of the stomach; see v. 28. — *Craterum;* Craterus was an eminent physician.

162. *recte est*, scil. *ei*, "is he well?"

163. *tentantur*, "are afflicted." Several editions read *tententur;* in that

case, this verse contains the reason assigned by Craterus for declaring that he is not well; but the indicative is better, since it is more natural to make the Stoic assign the reason.

164, 165, *immolet*, &c.; i. e. as a thank-offering. A pig was usually sacrificed to the Lares.

166. *Naviget Anticyram;* i. e. in order to be cured, for he is insane. Compare v. 83.

166, 167. *barathrone dones*, &c.; the *barathrum* was a pit at Athens, into which condemned criminals were hurled; hence it is used for any abyss, and *barathrone dones* means "whether you throw your fortune into an abyss" which will irrecoverably swallow it up; i. e. spend it in seeking to gain the favor of the mob.

168. *Canusi;* compare Sat. I. 5. 91. — Oppidius is said to have been a Roman knight.

169. *Antiquo censu*, "an old property"; one which had been in the family a long time.

171. *talos;* the *tali*, ἀστράγαλοι, differed from our dice in having two of their sides rounded; they could therefore only fall upon four of the sides, and these were marked. The *tesserae*, κύβοι, were exactly like our dice.— *nuces;* the boys played at odd or even, *par impar*, with walnuts.

172. *sinu*, scil. *togae;* a portion of the garment which hung down in front, and might serve for a pocket, but not a very safe one.

173. *tristem*, "gloomy," anxious.

175. *Nomentanum;* a spendthrift; see Sat. I. 1. 102. — *Cicutam;* a miser and usurer; see v. 69.

177. *cave;* the *e* is short; see v. 38, note.

178. *coërcet*, "includes within its limits"; i. e. "limits you to." Compare Sat. I. 1. 49.

179, 180. *gloria;* the desire of glory, "ambition." — *jure jurando;* not an oath which he exacted from them, but an "adjuration" which he addressed to them.

181. *intestabilis et sacer*, "infamous and accursed." The condition of the *intestabilis* was a higher grade of *infamia;* he could neither be a witness in a court of law, nor to a will; nor could he make a will, nor inherit money by will. He had, in fact, lost all his civil rights. — *sacer;* one devoted, as was a criminal about to be executed, to the infernal deities, and hence "accursed."

182. *In cicere atque faba.* At the celebration of the floral games it was customary for the ædiles to distribute beans, &c., among the people. The meaning is, that his fortune would be spent in trying to gain popular favor. — *cicere;* see Sat. I. 6. 115, note.

183. *Latus ut spatiere*, "that you may walk pompously," or "strut." The expression may have arisen from the wearing of a *toga ampla*, (Epod. 4. 8,) which would give an appearance of breadth to the form. — *et aheneus ut stes*, "and have a bronze statue erected to you."

185. *Agrippa;* Horace skilfully pays a compliment to M. Vipsanius Agrippa, who voluntarily undertook the expensive office of ædile, which for some time no one had accepted, and surpassed all his predecessors in the magnificence of games and shows, and in the costliness of the public works with which he adorned the city.

186. *Astuta;* because endeavouring to gain by mean cunning what is due only to real merit.

187. Proceeding to speak of ambition, the Stoic now adduces the example of Agamemnon, whom he maintains to have been as insane as Ajax, who was generally accounted so. We have now, without any further introduction, a dialogue between a soldier of the Greek army at Troy and

Agamemnon. There is a reference to the Ajax of Sophocles, in which Agamemnon forbids the burial of the body of Ajax by Teucer, his brother. — *humasse*, for *humavisse*. — *velit*, "attempt."

188. *quaero;* Bentley, on the authority of one manuscript, reads *quaere;* but that would make the passage very commonplace; as it stands, there is deep irony in this answer by the plebeian soldier.

189. *inulto*, scil. *ei*, "unpunished," "with impunity."

191. *reducere*, "to lead home"; *re* is long, as in Lucretius, and elsewhere.

192. *Ergo consulere*, &c.; the formula in which the advice of lawyers was asked was *Licet consulere?*

196. *caruere sepulcro;* this is not literally true, for the slain were always buried.

199. *natam;* Iphigenia.

200. *mola salsa;* the mixture of salt and flour which was sprinkled on the head of the victim.

201. *Quorsum*, scil. *tendis?* "What are you aiming at?" This is a question put by Agamemnon. — *enim;* this word refers to something understood, as, "I am about to prove that you are as insane as Ajax, for what, &c.?"

203. *Uxore;* Tecmessa, who was, however, a captive taken in war.

204. *ipsum Ulixem;* who yet was the cause of his madness.

205. *adverso litore;* the shore lying opposite to Troy, which they desired to reach.

207. *Nempe tuo*, "yes, thy own"; ironical.

208, 209. Stertinius now goes on to give his own reflections upon this case of insanity. *Qui species alias veri*, &c.; he who, in the conflict of his soul (*tumultu*), shall admit into his mind the different ideas (*species*, ἰδέας) of right and wrong mixed up together (i. e. so as to be confounded with each other), shall be considered out of his mind. — *veri; verum* is often used for *justum, aequum*. — *commotus*, "crazy."

210. *Stultitia* refers to Agamemnon, and *ira* to Ajax.

212. *ob titulos*, "for the sake of distinction"; referring to the titles or inscriptions which were placed on statues.

213. *Stas animo;* the opposite to *commotus*, "art of sound mind." — *tumidum*, "inflated with pride."

217. *interdicto*, "by a decree."

222. *vitrea*, "dazzling"; it means, literally, "glassy," and might here signify "fragile," "transitory."

223. *gaudens cruentis*, scil. *factis*.

224. He now introduces the subject of luxury and extravagance. — *Nomentanum;* see Sat. I. 1. 102, note. — *arripe;* see Sat. II. 1. 69.

225. *Vincet*, for *evincet*.

227. *Edicit*, "he publishes." — *auceps*, "the game-dealer."

228. *Tusci vici;* this was a street in Rome, said to have been settled by the Tuscans; it was inhabited by a very worthless set, *turba impia*.

229. *fartor*, "sausage-maker." — *Velabro;* a street leading from the Forum to the Circus Maximus. — *Macellum;* a market where fish and other *obsonia* were sold.

230. *Quid tum?* "What then?" i. e. What was the sequel?

233. *aequus;* this epithet is applied ironically.

234. He addresses the huntsman first. — *ocreatus*, "in your boots."

237. *decies*, scil. *centena millia sestertium*.

238. *Unde*, for *a quo*.

239. *Filius Aesopi;* Clodius, son of the tragic actor, Aesopus. — *Metellae;* this refers probably to Metella, the mistress of Dolabella.

240. *decies solidum*. "an entire million."

241. *bacam*, "a pearl."
243. *Arri;* see v. 86, note.
244. *Nequitia*, "prodigality."
245. *impenso*, "at a great price."
246. *Quorsum abeant?* "Into which class are they to go?" i. e. In which must they be reckoned? — *creta, an carbone notandi?* As lucky things were denoted by white, (compare Carm. I. 36. 10,) and unlucky things by black, so the meaning here is, that, if sane, they shall be marked with chalk, and if insane, with charcoal.
247. *casas*, "baby-houses."
248. *Ludere par impar;* compare v. 171, note.
249. *barbatum;* i. e. who has arrived at the age of a man. — *amentia verset*, "it is madness which will be impelling him"; i. e. there can be no doubt that it is so.
250. *amare* is here used of illicit love.
252. *opus* here includes all the childish amusements mentioned above.
254. *Polemo;* an Athenian, who in his youth led a life of great dissipation, until, returning one morning from a feast where he had been all night, he entered the school of Xenocrates for the purpose of ridicule and disturbance, but was so wrought upon by the arguments of the philosopher, that he endeavoured to conceal the marks of his dissipation, and, devoting himself thenceforward to the study of philosophy, was ultimately thought worthy of becoming the successor of Xenocrates. In some editions is found Polemon; but the rule is, that Greek names ending in ων, of which the genitive is formed in ωνος or ονος, end in *o* in Latin, as Plato, Zeno; but those which form the genitive in ωντος or οντος have *on* in Latin, as Xenophon, Anacreon, &c. This rule is liable to some exceptions, especially where metre or euphony requires the termination in *on*. — *insignia morbi*, "the symptoms of the disease"; i. e. the marks of luxury.
255. *Fasciolas;* these were a kind of bandage wound round the legs, and answering to our stockings; they were worn only by invalids and very effeminate and luxurious persons. Cicero upbraids Clodius for wearing them. Ap. Non. XIV. 2. — *cubital;* a small cushion, which luxurious persons placed under their elbow while reclining at their meals. — *focalia;* a wrapper for the neck.
256. *ex collo;* garlands were worn round the neck, as well as on the head.
257. *impransi*, "temperate." — *correptus*, "rebuked."
259. *catelle;* diminutives from the names of animals, as *catellus*, *vitellus*, *agnellus*, *hoedillus*, were used by the Romans as terms of endearment, just as we use "lamb," "dove," &c.
259, 260. *amator exclusus qui distat;* how does the lover, not admitted to his mistress, differ from that boy?
262. *Ne nunc*, for *ne nunc quidem*. This illustration is taken from the commencement of Terence's play of the Eunuch, where Phaedrias debates with himself whether he shall go to his mistress, who had first shut him out, and then sent for him.
265. *Servus;* the slave Parmeno, in the same play, who gives his master the advice here narrated.
268. *tempestatis*, "of the weather."
270. *explicet;* disentangle; i. e. succeed.
272. *Picenis;* Picenum was celebrated for its fruit.
273. *Gaudes;* lovers were wont to shoot out the pips of apples from the tips of their fingers, and augur from the direction which they took whether their suits would be favorably received by their mistresses.— *penes te es?* "are you in your own power?" i. e. in your right mind.

274. *balba feris verba palato*, for *balbis verbis feris palatum*.

275. *cruorem*, "bloodshed"; frequently the consequence of love.

276. *ignem gladio scrutare modo*, "do but stir the fire with a sword." Voss was the first to give the true sense of this passage by separating *modo* from *inquam*, and joining it to the preceding words. The whole passage means: "To such folly, say I, let only bloodshed and murder be added."

277. *Hellade percussa*, "after stabbing Hellas." We do not know anything further of Hellas and Marius.

278. *Cerritus*, "mad." The origin of the word is obscure. — *commotae mentis;* compare v. 209, note.

280. *Ex more*, "according to (common) custom." — *cognata*, "kindred terms"; i. e. according to the Stoic philosophy, which regards crime and madness as being closely related.

281. Stertinius now proceeds to speak of superstition, and proves, by the example of an old freedman, that the superstitious are also insane. — *circum compita;* the statues of the Lares were erected at the *compita*, (see v. 26, note,) and had been renewed by Augustus. — *siccus*, "not intoxicated."

282. *Lautis manibus;* it was customary to wash the hands before offering up prayers or sacrifice.

283. *Quiddam magnum;* this expresses a vow which he makes to add weight to his prayer. Bentley and Orelli read *Quid tam magnum? addens — unum*, &c. But *Quid tam magnum?* would not mean "What so great thing is it?" as they translated it, but "What is there so great?" Besides, the same idea is contained in the following words, *Dis etenim facile est.* — *surpite*, for *surripite*.

286. *quum venderet;* he was now a freedman, but, if he had still been a slave, his master when he was selling him would except his mind in warranting him sound, unless he was fond of law.

287. *Chrysippus;* see Sat. I. 3. 127. — *Meneni;* probably some very silly person, whom he satirically represents as insane; to add to the humor, he calls all who are like him his family.

289. *cubantis*, "who has been confined to his bed."

291. *die, quo tu indicis jejunia*, "on the day on which you appoint a fast." This, of course, was *dies Jovis;* and as fasting in honor of Jupiter was neither a Greek nor Roman custom, it is probable that there is an allusion to a superstitious practice of Eastern origin, which must have found its way into Rome from the Jews or Egyptians. Placing him in the Tiber as a religious ceremony seems also to point to the East.

295. *concussa;* shaken, i. e. "unsound." — *Timore deorum*, "by superstition," δεισιδαιμονίᾳ.

296. Here Damasippus commences to speak in his own person again. — *octavus;* an eighth to the seven wise men of Greece; i. e. worthy to be ranked with them.

297. *compellarer; compellare* is to call names; here it means to give the name of madman; see v. 47.

298. *totidem audiet*, "shall hear as much" from me as I did from Stertinius.

299. There is in this line a reference to the fable of Aesop, which says that Jupiter has given to every man two sacks, one of which hangs down in front of him and the other behind; into the former, which he can see, he puts the faults of his neighbours, — into the latter, which he cannot see, his own.

300. Damasippus resumes the dialogue by asking Stertinius what species of insanity he supposes him to labor under. — *post damnum*, "after your losses"; it will be remembered that he had been bankrupt. — *sic;* the usual form of expressing a wish. Thus, *Sic te diva potens Cypri*, &c., Carm. I. 3. 1. — *vendas pluris*, "sell at an advanced price."

303. *Agave;* an allusion to the story which is the subject of the Bacchae of Euripides. Agave, excited by bacchanalian fury, tears in pieces her son, Pentheus, and comes upon the stage carrying his head on the end of a *thyrsus*, declaring that she has killed a lion. Pentheus had endeavoured to prevent the celebration of the Bacchic orgies.

305. *concedere veris*, "to yield to the truth."

308. *Aedificas;* this alludes, probably, to some considerable alterations which Horace was making in his Sabine villa.

308, 309. *ab imo ad summum*, &c., "you who from top to toe are of two feet measure." Horace was of very small stature; see Ep. I. 20 – 24.

310. *Corpore majorem*, "too great for his body." — Turbo was a gladiator of small size, but great spirit.

311. *qui*, scil. *es*, "how art thou," &c.

315. *ut*, "how."

320. *a te non multum abludit*, "does not differ much"; i. e. forms a pretty good picture of you.

321. *poëmata*, "the writing of poetry." — *oleum adde camino;* the same as our phrase, "add fuel to the flames."

323. *Cultum*, "your style of living."

324. *Tenaus tuis te!* "keep to your own affairs"; i. e. mind your own business.

326. *O major*, &c., "Ah! you greater madman, spare, I beseech you, one that is less so."

SATIRE IV.

In this Satire, a person of the name of Catius delivers, in a solemn manner, a number of precepts on the subject of the culinary art and the pleasures of the table. The real intention of this piece, and the identity of Catius, have occasioned much difference of opinion among the commentators. The most probable theory is that of Wieland, who conjectures that it was written for the amusement of Maecenas and his immediate circle of friends, and intended as a harmless satire on some one of these, who prided himself upon his knowledge of the culinary art, and was somewhat too fond of laying down the law on the subject. Who this person is, is another point in dispute. Wieland thinks that Horace means himself; and Heindorf imagines that it is no other than Maecenas, who is well known to have been somewhat of a gourmand. Perhaps, however, it is more reasonable to conjecture that there really was a person, of this or a similar name, among the friends of Maecenas, of whom no other record has been preserved. Passow has suggested C. Matius, who was a friend of Julius Caesar.

1. *Unde et quo;* a familiar salutation, which would be expressed, in full, *Unde venit et quo vadit Catius? — tempus*, "time"; namely, to talk with you.

2. *Ponere signa*, &c.; i. e. *scribere et consignare*. He is hurrying home to write down the rules which he has just heard.

3. *Anyti reum;* Socrates, who was accused by Anytus. The principal accuser was Melitus, and Anytus and Lycon were his *συνήγοροι*.

4. *tempore laevo;* compare Sat. II. 1. 18, note.

6. *interciderit tibi*, "shall have escaped thee"; i. e. thy memory. — *repetes mox*, "you will soon recover it."

7. *Sive est naturae*, &c., "whether this (faculty of remembering) be natural or artificial."

8. *Quin id erat curae*, "why, that was just what I was anxious about, how I might," &c.

9. *tenues*, "nice," "delicate."

10. *hominis*, "of the man" who gave the precepts.

12. *ovis;* he first speaks of eggs, with which the Roman dinner (*coena*) always commenced.

13. *succi melioris*, "of better flavor." — *alba;* this is the reading of the manuscripts. Bentley suggested *alma*, "nourishing," but subsequently retracted his suggestion. It has, however, been retained by some editors, and certainly gives a better sense. *Alba* is supposed by some to refer to the color of the shell, and by Orelli and others, to "pale" yolk.

14. *cohibent*, "inclose." — *callosa*, "thick"; it refers to the white of the egg.

15. *Caule suburbano*, "than cabbages raised in the neighbourhood of the city"; where the land was watered by many streams.

16. *elutius*, "more insipid"; literally, "washed out," like our "washy."

18. *malum*, for *male*. — *dura*, "tough," as newly killed poultry always is.

19. *musto;* this reading is the emendation of Bentley, as the manuscripts have *misto* or *mixto*. We do not find that the Romans ever said *vinum mixtum*, without the addition of *aqua*. In Italy, the cooks are said at the present day to pour wine or brandy down the throats of fowls, in order to make the flesh tender.

20. *Pratensibus;* this precept is contrary to the opinion generally entertained, but Keightley says that no one who has lived in the country can doubt its truth.

21. *male creditur*, "one cannot trust."

23. *Finiet;* Pliny, on the other hand, says that mulberries are more wholesome if eaten before other food; Nat. Hist. 23. 70. — *gravem solem*, "the heat of the sun."

24. *Aufidius;* probably M. Aufidius Lurco, the same who first fattened peafowl for sale, from which he derived a large profit.

25. *vacuis venis;* the *mulsum*, or mixture of wine and honey, was taken at the commencement of the *coena*. — *praecordia*, "the stomach."

27. *Si dura morabitur alvus*, "if your bowels are confined."

28. *Mitulus;* a kind of shell-fish, "muscle."

29. *brevis herba;* a small species of sorrel; *Rumex acetellosa*, L. — *albo Coo;* compare Athen. I. p. 32, D.: ὁ δὲ λευκὸς οὐρητικώτατος καὶ λεπτότατος.

30. *nascentes lunae;* the notion that the size of shell-fish increased with the moon is mentioned by Pliny and other writers.

32. *Murice Baiano*, &c.; the *murex* is the shell-fish which yielded the famous purple dye; the best were taken in the Bay of Baiae; but even better, says Catius, is the *peloris*, a large kind of oyster, found in the Lucrine Lake.

33. *Ostrea;* i. e. the best. — *echini*, "sea-urchins"; one kind is edible.

34. *Pectinibus patulis*, "its broad scallops"; it seems better to give to *patulis* this signification, because the other, "opening" and shutting, (*patulum quod natura patet*,) would apply equally well to other kinds of shell-fish. — *molle Tarentum;* compare Ep. I. 7. 45, *imbelle Tarentum*.

36. *Non prius exacta*, &c., "if the nice science of tastes shall not have been previously mastered."

37. *cara;* he applies by enallage to the table the epithet which belongs to the fish. — *avertere;* the Scholiast explains this by *abstrahere*, *auferre*, i. e. to purchase secretly and surreptitiously, so as to deprive others of it. There seems to have been a great emulation at Rome as to who should obtain the greatest delicacies. But some manuscripts read *averrere*, to sweep off, namely, from the fishmongers' stalls.

38. *quibus est jus aptius*, "for which sauce is better suited"; i. e. which are best stewed in sauce. — *assis*, "broiled."

39. *Languidus in cubitum*, &c., "the guest, weary (of eating), will replace

himself on his elbow"; i. e. will be tempted to recommence eating, which they did reclining on their left elbow.

40. *Umber;* the Apennines, on which Umbria bordered, were considered to supply the best wild-boars, because they there fed upon the acorns of the *ilex*, or holm-oak.

41. *inertem*, "flabby."

42. *Laurens*, "the Laurentine" boar. The connoisseur, Catius, here runs counter to common opinion, since the meat of wild-boars which feed in marshy ground is considered the best.

43. *submittit*, "rears."

44. *Fecundae;* Heindorf explains this by *gravidae;* in its common sense of "fruitful," "prolific," it is not applicable to the hare; but it appears that the ancients entertained very erroneous opinions respecting the fecundity of the hare, arising perhaps from their confounding it with the rabbit. — *armos*, "the shoulders"; here again Catius dissents from the common opinion; but still there are many persons who do prefer this part of the hare to any other.

47. *crustula*, "cakes," "pastry."

48. *satis*, scil. *est*.

50. *securus*, "indifferent," "feeling no anxiety."

51. *Massica;* the Massic was a Campanian wine, and Pliny, XIV. 27, directs all Campanian wines to be exposed in casks to sun and rain and wind.

54. *lino vitiata*, "spoiled by (being strained through) linen."

55. *faece Falerna;* we learn from Columella, that the lees of strong wines, like the Falernian, were made into cakes and dried in the sun, and then mixed with poor and harsh wines, such as the Surrentine. Surrentum was on the Bay of Naples.

56. *limum colligit*, "collects the sediment"; and thus fines the wine.

57. *Quatenus*, for *quoniam*. — *aliena*, "extraneous substances."

58. *squillis*, "prawns." — *Afra;* the snails of Africa and Sardinia were esteemed the best.

59, 60. *lactuca*, &c.; the lettuce, dressed with vinegar, was eaten after wine by the Romans, on account of its cooling nature.

60. *hillis*, "sausages"; the word *hillae* is a diminutive from *hira*, and signifies the intestines of animals.

61. *Flagitat*, scil. *stomachus*. — *immorsus*, "stimulated." — *malit*, "prefers" to the lettuce.

62. *fervent allata*, "are brought smoking hot"; literally, "are smoking hot when brought."

63. *Est operae pretium;* see Sat. I. 2. 37, note. — *duplicis juris;* commentators differ in the interpretation of this passage. Bentley translates *duplicis juris* by "two kinds of sauce," of which the one is *simplex* and the other *compositum*. Heindorf and others suppose the *duplex jus* to be a compound sauce; in order to make this, the *simplex jus* must first be made, v. 64 – 66, and from that the *duplex* or *compositum*, v. 67 – 69.

65. *pingui*, "rich," "thick." — *muria;* the brine in which the tunny-fish, caught at Byzantium, have been pickled.

66. *putuit*, from *putescere;* in allusion to the strong smell of the *muria*. — *orca;* an earthen-ware jar.

68. *Corycio croco;* the saffron produced at Corycius in Cilicia was considered the best.

69. *Venafranae;* the best olives grew in the neighbourhood of Venafrum in Campania.

70. Catius now proceeds to speak of the dessert. — *Picenis;* see Sat.

II. 3. 272, note. — *Tiburtia;* from the neighbourhood of Tibur. — *suco*, "in flavor."

71. *convenit ollis;* is suitable for preserving in jars. The origin of the name *Venucula*, for this kind of grape, is unknown.

72. *Albanam uvam;* the Alban grape is one of the best produced in Italy. *Uva* is a bunch of grapes, in German *Traube*, and not a single grape.

73. *faecem;* a kind of jam made of grapes boiled to the consistency of honey. — *allec;* this word may be rendered "caviare"; it was a delicacy prepared from the entrails of the scomber, with sea-water.

75. *incretum*, "strewed over." — *puris*, "clean." — *circumposuisse*, "to have placed around" the table.

76. *millia terna*, scil. *sestertium;* about 120 dollars. — *macello*, "to the market."

77. *vagos;* this expresses that the fish are not accustomed to be confined within a narrow space: "roving about." — *urgere*, "to cramp."

78. *unctis*, "greasy."

79. *dum furta ligurrit;* these words must be connected with *unctis;* it was in doing so that he made his hands greasy.

80. *gravis*, "disagreeable." — *limus;* as the *craterae* were made of copper or brass, this probably means "verdigris." The *cratera* was the large vase in which the wine was mixed with water.

81. *scopis*, "brooms." — *scobe*, "saw-dust," which was sprinkled over the rooms before they were swept, as sand or tea-leaves are with us.

83. *lapides varios*, "a tessellated floor." — *lutulenta palma*, "with a dirty broom made of palm-leaves."

84. *Tyrias vestes*, "purple covers," for couches, &c. The construction is, *dare illota toralia circum Tyrias vestes.* — *toralia;* these are by some supposed to be valances hanging down in front of the tori; by others, more correctly, coverings to be thrown over them.

86. *illis;* namely, all the luxuries of the table.

88. Catius having finished his precepts, Horace, in a tone of grave irony, begs to be introduced to the author of them.

91. *interpres*, "as a reporter." — *tantundem;* so much, namely, as he would do.

92. *habitum*, "his manner"; the Scholiast explains it, *pronunciationem et gestum.*

93. *quia contigit*, "because it has fallen to your lot."

94, 95. *fontes ut adire*, &c.; parodied from Lucretius I. 926: *Juvat integros accedere fontes, atque haurire.*

SATIRE V.

Legacy-hunting appears to have been carried to an extravagant height at Rome; so much so, indeed, that some of the laws of Augustus were intended to check it. It is this vice which Horace ridicules in the following very amusing Satire. The commencement of it must be supposed to connect with the Odyssey, XI. 137. Ulysses, in the preceding lines, had consulted the blind seer Tiresias, and had received from him a prophetic account of the misfortunes which were to befall him in the squandering of his property by his wife's suitors, whom, however, he should put to death. Here Horace takes up the subject, and makes Ulysses ask the seer what he was in future to live upon; Tiresias advises him to turn legacy-hunter, and tells him how to set about it.

The commencement of this Satire appears to us somewhat abrupt; but we must remember, that, in the days of Horace, every well-educated person was so thoroughly acquainted with the works of Homer as to perceive at once the connection.

1. *narrata;* what Tiresias had told him of his future fate.

2. *amissas,* "lost," through shipwreck and the extravagance of the suitors.

3, 4. *doloso,* scil. *tibi.* — *Jam non,* "no longer"; i. e. now that I have prophesied your return to your home.

5. *nulli quicquam mentite;* compare Soph. Oed. Tyr. 298, where it is said of Tiresias: τὸν θεῖον ἤδη μάντιν ὧδ' ἄγουσιν, ᾧ τἀληθὲς ἐμπέφυκεν ἀνθρώπων μόνῳ.

6. *te vate,* "as you yourself predict."

7. *apotheca,* "the store-room"; in the upper part of the house, where the wine was kept.

8. *vilior alga;* Virgil has the same expression, Ecl. VII. 42, *projecta vilior alga.*

9. *missis ambagibus;* some commentators join these words with *accipe,* which would certainly make better sense, but the position of the words does not admit of such a construction. The verse must therefore be translated, "Since you plainly, without any ambiguity, express your horror of poverty."

10. *Accipe,* "listen."

10, 11. *Turdus sive aliud,* for *sive turdus sive aliud.* — *privum,* (contracted from *privatum,*) "for your own use."

13. *honores,* "choice productions."

14. *Ante larem;* the first-fruits were offered to the Lar.

15. *sine gente;* belonging to no *gens;* as we say, "a man of no family."

16. *fugitivus;* he must have been a runaway slave before he became a freedman.

17. *comes exterior;* it was a mark of respect which an inferior usually paid to the superior to give him the inside, i. e. the place nearest to the wall, in walking with him. This is the explanation of Forcellini, and seems the simplest; but Heindorf maintains that *exteriorem alicui comitem esse* means "to walk on the left side of a person," as inferiors were used to do.

18. *Utne tegam,* for the more usual expression, *Egone ut tegam.* — *latus tegere* is the same as *ire exteriorem.* — *spurco Damae,* "to a vile Damas"; i. e. one who has been a slave.

19, 20. *Ergo pauper eris;* i. e. if you are too proud to take my advice.

20, 21. *Fortem hoc,* &c.; a parody on Odyssey, XX. 18, where Ulysses exclaims, Τέτλαθι δή, κραδίη· καὶ κύντερον ἄλλο ποτ' ἔτλης.

22. *ruam,* for *corruam,* "hastily draw together."

23. *captes;* legacy-hunters were called *captatores.* — *astutus,* for *astute.*

25. *praeroso hamo,* "having bitten the bait from the hook"; i. e. having accepted the presents which you sent him, without making you his heir.

26. *illusus,* in prose, would stand before the first *aut.*

27. *olim,* "ever," "at any time."

28. *uter;* i. e. of the two suitors. — *improbus;* connect this word with *vivet.* Voss connects it with what follows.

30. *priorem,* "superior."

32. *Quinte, puta,* &c.; (Say to the rich man,) "Quintus, for instance, or Publius." *Puta* is an adverb, with the final syllable short. — *praenomine:* the *praenomen* was principally used in addressing intimate friends, but was peculiar to free citizens.

34. *Jus anceps,* "the doubtful law"; the uncertainty of the law has been proverbial in all ages.

36. *cassa nuce,* "by an empty nut."

38. *Pelliculam curare*, "to take care of himself." — *cognitor; cognitor* was a person who undertook the cause of another, and was invested with the power of pleading for him in court; when this had been done, the presence of the principal was not required.

39, 40. It appears very probable that the expressions *rubra Canicula* and *Infantes statuas* are taken from the same poet, Furius Bibaculus, who is ridiculed in the following lines. — *Infantes*, "young"; i. e. made of green wood, which would easily split in the sun. — *pingui tentus omaso*, "stuffed with fat tripe"; some commentators, however, suppose it to mean "distended with a fat paunch."

41. See Sat. I. 10. 36, note.

44. *Plures annabunt*, &c. The meaning is, "By this method your stock will increase; you will become rich." — *cetaria;* places where the tunny-fish were cured as soon as they were caught.

45. *praeterea*, "in addition" to the methods which I have described.

46. *sublatus;* a reference to an old custom, by which a newly-born child was laid on the floor, and "taken up" by the father if he intended to rear it.

47. *Caelibis; caelebs* is any man who has no wife, whether bachelor or widower.

48. *officiosus*, "by paying attention."

48, 49. *secundus heres;* a person who is to succeed to a property in the event of the death of the *primus heres.*

50. *perraro fallit*, "very rarely fails to turn out well."

52. *tabulas;* the waxen tables on which the will is written.

53. *limis*, (adjective, for adverb,) "by a side-glance."

53, 54. *prima cera*, "the first tablet or page." — *secundo versu*, "in the second line"; it was in that place that the name of the heir was written.

55. *Plerumque*, "often" will such a circumstance occur as that which he is now about to relate.

55, 56. *recoctus scriba ex quinqueviro*, "one who, from a commissioner, has been transformed (literally, cooked) into a scribe"; *quinqueviri* were persons appointed for a definite time, and for some special purpose; as, *quinqueviri agro dividendo, muris turribusque reficiendis*, &c. — *corvum hiantem;* an allusion to the fable of the fox and the raven.

58. *Num furis*, "are you in a prophetic ecstasy?"

59. The reading here given is that of the manuscripts, but there is something puerile and beneath the genius of Horace in such a commonplace joke as that of saying that his prophecy will prove either true or false. The excellent emendation of Haberfeldt gives a much better reading: —

O Laërtiade, quicquid dicam aut erit, aut non
Divinare mihi magnus donavit Apollo.

62. *juvenis;* Octavianus, if this Satire was written, (as it is generally supposed to have been,) A. U. C. 719 - 721, must now have been about twenty-nine years of age. — *Parthis horrendus* expresses the hope of what he would do, for he had not yet conquered the Parthians.

63. *Demissum genus Aenea;* Augustus had been by adoption received into the Julian family, which prided itself upon its descent, through Julius, from Aeneas. So Virgil, Aen. I. 288: *Julius, a magno demissum nomen Iulo.*

65. *metuentis*, "unwilling." — *soldum*, "the capital."

66. *tabulas*, "his will"; as above, v. 52.

69. *plorare;* compare Sat. I. 10. 91, note. Heindorf conjectures that these words may have been really introduced into the will in the form of a legacy, as *Nasicam cum suis plorare jubeo.*

70. *mulier dolosa;* of course a concubine.

71. *delirum*, "doting." — *temperet*, "manages."

73, 74. *vincit longe prius*, "it is far better." — *ipsum expugnare caput*, storm the citadel itself"; i. e. to gain over the old man.

75. *cave (ne) te roget.*

77. *Perduci; perducere mulierem* is equivalent to *ad stuprum vel adulter inducere.*

79. *Venit enim;* yes, answers Tiresias, she has remained chaste, "for suitors who came to her were too stingy to give her large presents."

82. *partita;* active signification.

83. *Ut canis a corio;* this is a proverb of frequent occurrence; e. Theocr. 10, 11: χαλεπὸν χορίῳ κύνα γεῦσαι. — *uncto*, for *pingui.*

84. *improba*, "mischievous."

85. *Ex testamento*, "by a provision in her will." — *data;* i. e. to buriel

87. *Scilicet*, "clearly."

90. *offendet;* Bentley suggests *offendes;* the third person certainly app out of place. — *ultro*, "of your own accord"; i. e. without some intima that silence would be more agreeable.

91. *Davus comicus*, "Davus in the play"; i. e. obsequious to his mast

92. *obstipo*, "bent forward."

93. *Obsequio grassare*, "proceed (or act) with the greatest deference." *grassari* is of frequent occurrence in this sense, as *jure grassari* in Li *consilio grassari* in Sallust, &c. — *increbuit*, "has freshened."

95. *aurem substringe loquaci*, "prick up your ear when he is talkative."

96. *Importunus*, for *importune*, "beyond measure." — *Ohe jam*, scil. *a est.* Compare Sat. I. 5. 12, 13.

99. *levarit;* namely, by his death.

100. *certum vigilans*, "quite sure that you are awake"; and that you not dreaming it.

101, 102. *Ergo nunc*, &c.; an exclamation of grief: "Is, then, my co panion Dama no more?" literally, "Is he now nowhere?" — *Unde m* scil. *petam?*

103. *Sparge subinde*, "throw out, frequently, such exclamations." — *est, licet;* namely, by tears.

105. *Permissum arbitrio*, "if left to your discretion." The Romans f quently left minute directions on this subject in their wills.

108. *ex parte tua*, "of the share which you have inherited."

109. *nummo te addicere*, "that you will make it over to him for a *sen tius*"; i. e. make him a present of it. No transfer of property was le unless there was at least a nominal sale, and payment of money.

110. *Imperiosa Proserpina*, ἐπαινὴ Περσεφόνεια, "inexorable." — *v valeque;* a common salutation in bidding farewell; see Ep. I. 6. 67, *V vale!*

SATIRE VI.

Horace, although his wishes had been gratified by the acquisition of Sabine farm, was compelled, for many reasons, and principally perhaps the partiality of Maecenas, who loved his society, to spend more of his ti in Rome than was agreeable to him. In this Satire, the poet expresses longing to be released entirely from the noise and bustle of the city, and pass his time in literary ease and rural retirement. An apt illustration his views is afforded by the well-known fable of the town and coun mouse.

1. *in votis;* some commentators would make this signify, "my principal wish"; but, like *in optatis*, in Cic. ad Fam. 2. 13, which is the same as *optatur*, it appears simply to mean, "what I wished for." — *non ita magnus*, "not very large."

2. *jugis aquae*, "of never-failing water"; many springs in Italy are liable to become dry in summer.

3. *super his*, "in addition to these."

5. *Maia nate;* several reasons have been assigned, on account of which Horace may be supposed to address himself to Mercury. Mercury was the god of gain, and therefore the author of the unexpected acquisition of a farm by the poet. He was also a rural god, like Bacchus, and was the god of eloquence and the patron of poets. — *propria*, "permanently my own." Compare Virg. Aen. VI. 871. — *faxis*, for *feceris*.

8. *veneror*, "I pray for."

9. *denormat*, "spoils the shape of"; literally, prevents from being rectangular.

10. *fors quae*, for *aliqua*, "some chance."

11, 12. *Thesauro invento*, &c. The construction is, *qui*, *thesauro invento*, *agrum* (*quem*) *mercenarius* (*araverat*) *illum ipsum mercatus aravit.*

13. *Hercule;* Hercules was considered the giver of treasure, πλουτοδότης, and received sacrifices from those who suddenly became wealthy. It is not at all known how he came to be thus considered. Heindorf suggests that the character was transferred to the Grecian from the Tyrian Hercules, to whom, as is related by Diodorus Siculus, the Carthaginians were in the habit of offering a tithe of their public revenues. — *quod adest*, "what I have." — *gratum*, "awakening gratitude."

15. *Ingenium;* Horace prays that all except his mind may grow fat; as an epithet to *ingenium*, *pingue* means "heavy" or "dull."

16. *arcem;* this may refer only to the position of his villa, but it is very likely that Horace intends an allusion to the security from intruders which his retirement affords.

17. *prius*, "in preference" to the retirement, which he is about to describe. — *musa pedestri*, "my prosaic muse."

18. *ambitio*, "the desire of popularity." — *plumbeus auster;* the dry south wind, now called Sirocco, which produces a very depressing effect.

19. *gravis*, "unhealthy"; the malaria prevails at Rome during the autumn. — *Libitinae;* the goddess of funerals in the old Italian mythology; an offering was made in her temple on the occasion of every death, and everything necessary for funerals was to be there found for sale or hire, as the undertakers made it their head-quarters. It is to this that *quaestus* bears reference.

20. *Matutine pater;* Janus, the Italian god of beginnings, to whom offerings were made at the commencement of life, of a day, a year, &c., is naturally addressed by Horace when entering upon the description of the manner in which an entire day is passed at Rome. — *seu Jane libentius audis*, "or whether you rather hear yourself called Janus."

21. *Unde*, for *a quo*, "from whom"; i. e. with invoking whom.

23. *Romae*, "at Rome"; i. e. when I am at Rome. — *sponsorem me rapis*, "you hurry me off to become bail." This seems to have been an act of friendship which all who wished to be popular were frequently called upon to perform. — *Eia*, &c.; addressed by the poet to himself.

24. *officio*, "this office of friendship."

25. *radit*, "is sweeping."

26. *Interiore gyro;* the days were regarded as concentric circles, of which the inner one was of course the smallest.

27. *Postmodo* must be joined with *luctandum.* — *quod mi obsit*, "what may be an injury to me"; namely, becoming surety for another. — *locuto*, scil. *mihi.*

29. *Quid* (scil. *tibi*) *vis.* — *improbus* (for *improbe*) *urget*, scil. *aliquis*, "some one (of those whom he had jostled) bitterly assails me."

30. *precibus*, "imprecations."

31. *memori mente;* i. e. remembering an invitation or engagement.

32. *Hoc*, scil. *recurrere ad Maecenatem*, his visits to Maecenas. — *non mentiar*, "I will not deny it." — *atras;* because there was a burial-ground there before Maecenas built his house.

33. *aliena negotia*, "affairs of other people."

34. *Ante secundam*, &c. This is said by a slave who must be supposed to be waiting for him here. As Horace was known to visit Maecenas every day, those who required his services sent messages to him thither.

35. *orabat;* the imperfect was used in delivering messages as well as in letters, having reference to the time when the message was given or the letter written. — *Puteal*, scil. *Libonis;* a building in the Forum, of a round shape, like a well, and without a roof. It was erected, by command of the Senate, by Scribonius Libo, and the prætor had a judgment-seat there.

36. *De re communi;* it must be remembered that Horace was a member of the corporation of scribes. It is another slave who delivers this message.

38. *Imprimat Maecenas signa*, "take care that Maecenas affixes the seal." Augustus was at this time absent, and as Maecenas, in the capacity of his minister, had the official seals, a third applicant requests the influence of Horace to get some papers which required the imperial seal attended to. Wüstemann supposes that Horace was at this time acting as secretary to Maecenas.

39. *Dixeris*, for *si dixerim ego.*

40. *Septimus octavo propior;* i. e. nearly seven years. — *fugerit*, "must, I think, have elapsed." The use of the subjunctive shows that it is a conjecture.

41. *suorum*, scil. *amicorum.*

42. *tollere*, "to take with him."

44. *Hoc genus*, for *hujus generis.* — *Threx est Gallina Syro par?* "Is the Thracian Gallina a match for Syrus?" The gladiators were divided into different classes, deriving their names from the weapons which they used. Thus, the *Threx* used the Thracian round shield and crooked sword. Syrus was probably a Mirmillo.

46. *rimosa;* i. e. which cannot keep a secret.

48. *noster*, "our friend." Horace means himself, and jokingly designates himself by the somewhat contemptuous expression which his acquaintances were probably in the habit of applying to him. — *spectaverat;* the pluperfect is used in the same half-interrogative sense in which we employ it in English: "had he witnessed the spectacles," for "if he had witnessed," &c. — *una;* in company with Maecenas.

50. *a rostris;* i. e. from the Forum, where there was generally the largest concourse of people.

52. *deos;* alluding to Augustus and Maecenas.

53. *Dacis;* the Daci, who lived on the banks of the Danube, had for some time been troublesome enemies.

55. *Si quicquam*, scil. *audivi.* — *Triquetra*, "Sicily."

58. *Scilicet*, "certainly," "undoubtedly."

59. *lux*, "the day." This is the interpretation of the Delphin edition; Orelli and Heindorf say, "life." — *non sine votis*, scil. *hujusmodi.*

62. *Ducere;* to drink, "to enjoy draughts of."

63. *Pythagorae cognata;* a jocose allusion to the doctrine of Pythagoras, who prohibited his followers from eating beans.

64. *ponentur*, scil. *in mensa.*

65. *O noctes coenaeque deum*, "O godlike nights and feasts."

66. *Ante larem;* the image of the Lar, which stood by the hearth. — *vernas procaces;* the authors of this period make frequent allusion to the sauciness of the house-slaves.

67. *libatis*, "which we had tasted" or "moderately eaten of."

69. *Legibus insanis;* an allusion to the laws or rules which were generally laid down and enforced at entertainments; compare Sat. II. 2. 123, note. — *acria*, "strong"; not much diluted.

70. *uvescit*, "grows mellow." — *Ergo;* such being the nature of our feast, it follows that our conversation is different from that which is usual on these occasions.

72. *Lepos;* a celebrated pantomimic dancer.

73. *agitamus*, for *agimus*, "we treat of," "we discuss."

75. *usus*, "advantage," "interest," the Epicurean; *rectum*, "virtue," the Stoic doctrine.

76. *boni*, *τοῦ ἀγαθοῦ*, "the (abstract) good." — *summum ejus*, *τό τέλος τῶν ἀγαθῶν*, the *summum bonum.*

77. *Cervius;* some talkative neighbour of the poet's.

77, 78. *aniles ex re fabellas*, "old wives' tales appropriate to the subject."

78. *Arellius;* a miser of whom nothing further is known, but whose riches must have caused him great anxiety.

79. *Olim*, "once upon a time."

82. *Asper;* the reverse of *mollis;* "severe," "frugal." — *attentus*, "devoted to." — *ut tamen*, for *ita tamen ut.* — *artum*, "close."

83. *hospitiis*, "in affording hospitality." But Heindorf says that it is the dative for *hospitibus.*

84. *invidit*, "he grudged"; Horace uses the Greek construction, *φθονεῖν τινί τινος.*

85. *Aridum acinum*, "a raisin."

87. *tangentis male*, "scarcely designing to touch."

88. *pater domus*, "the master of the house"; the *paterfamilias.* — *horna; hornus*, in prose generally *hornotinus*, is that which is gathered in its season; in Greek, *ὡραῖος.*

89. *ador*, "spelt." — *lolium*, "darnel."

91. *Praerupti memoris dorso*, "on the side of a steep, wooded hill."

92. *Vis tu; vin tu* would express merely the question; *vis tu* is more animated; "do you not feel disposed."

93. *Carpe viam*, "make the best of your way"; go as fast as you can.

94. *Mortales animas;* he makes the town mouse an Epicurean, having no faith in the immortality of the soul.

98. *pepulere*, "induced."

100. *nocturni*, for *noctu.* — *subrepere;* Voss translates this "to burrow under"; but it is only used in the same sense in which *subire* would be used of men, "to reach," "to arrive under." — *Jamque tenebat;* a parody on the epic style of poetry, as in Sat. I. 5. 9.

102. *cocco;* the *coccus* is a small excrescence, found upon a species of oak, which contains little insects, and from which is obtained a crimson or scarlet dye. It was brought principally from Galatia, and the word "scarlet" (*scarlatto*, *l'écarlate*, *scharlach*) is supposed to be a corruption of *Galaticus.*

103. *canderet*, "was brilliant."

105. *procul*, the same as *juxta*, "at a little distance"; compare Virg. Ed. VI. 16: *Serta procul jacebant*. It is generally taken with *exstructis*, and explained by *in altum*, but there is no other example of such a use of the word.

108. *Continuat dapes*, "brings one dish after another." — *verniliter*, "like a slave"; alluding to the habit which the slaves had of dipping their fingers into dishes and tasting them. The contrast between this conduct on the part of the town mouse and that of the field mouse, who contented herself with the commonest food, is very striking.

110, 111. *bonis rebus*, "amid this good cheer." — *agit*, "plays the part of."

112. *Valvarum*, "of the folding-doors."

114, 115. *Molossis canibus;* the dogs from Molossia, the southern Epirus, were celebrated for their size and strength; compare Virg. Georg. III. 405.

115, 116. *Haud mihi vita est opus hac*, "I do not want this kind of life"; i. e. it does not suit me.

117. *ervo*, "tares."

SATIRE VII.

The poet's slave, Davus, takes advantage of the Saturnalia, when slaves enjoyed perfect freedom of speech, to give his master a lecture upon the subject of his failings and vices. The Satire seems to have the same object as the third of the first book, namely, to ridicule the stupid paradoxes of some of the Stoic philosophers.

1. *Jamdudum ausculto*, "I have long been listening." It is doubtful what Davus has been listening to. Orelli supposes that Horace had been reading aloud, or speaking to himself while he was writing, and Bentley thinks that it is the preceding Satire which is referred to. Keightley, on the other hand, imagines *jamdudum* to mean, "for a long while, from time to time." — *servus*, "since I am a slave."

2. *Davusne?* "Is that Davus?" the poet is surprised at the slave's taking such a liberty. — *Ita*, for *ita est*, "it is so."

3. *frugi*, "honest"; *frugi* is used as an adjective, but the original expression seems to have been *servus bonae frugis*.

4. *Ut vitale putes*, "so that you may think me long-lived." The idea that people may be "too good to live long" is one of very early date; Davus therefore asserts that he is good enough, that is to say, not so good that his master need be afraid of his life being cut short. — *Decembri;* the month of the Saturnalia.

5. *narra*, "speak on."

6, 7. *urget propositum*, "assiduously follows their purpose"; namely, of crime. — *natat*, "float about."

9. *tribus;* at this time there was a large number of rings worn at a time; but subsequently it was much increased. — *laeva inani;* it is evident that rings were only worn on the left hand.

10. *inaequalis, ut*, "so inconsistently, that." — *clavum mutaret;* he would at one time wear the *latus clavus* of a Senator, and at another the *angustus clavus* of a Knight.

11. *Aedibus ex magnis;* he would live in a spacious mansion, and then, quitting it, bury himself in a hovel.

12. *Mundior*, "tolerably decent." — *honeste*, "with respectability."

13. *doctus*, "a philosopher"; one who lived according to the rules of philosophy. Another reading is *doctor*, but that does not form a contrast to *moechus*.

14. *Vertumnis iniquis;* Vertumnus is the god of the seasons and of changes, and as he was represented under a great many different forms, Horace speaks of an indefinite number of Vertumni, *quotquot sunt.* — *iniquis*, "unpropitious"; because, under their influence, as under that of unfavorable stars, he was afflicted with a love of change.

15. *justa*, "just"; because deserved, being the effect of intemperance.

17. *phimum;* the *phimus*, or *fritillus*, corresponds to our "dice-box."

19. *levius miser*, "less wretched"; an unusual expression, though the positive, as in *leviter saucius*, is of very frequent occurrence.

20. *Qui jam contento*, &c.; the metaphor seems to be taken from a dog led by a rope; our expression, however, is very similar, "who leads at one time too strict, and at another too loose a life."

21. *hodie*, "at once." — *putida*, "tedious stuff"; it exactly answers to the Greek φορτικά.

22. *Furcifer*, "rascal"; the *furca* was a kind of yoke in the form of an inverted V, which was used as a punishment for slight offences committed by slaves. It was placed upon their necks, and their hands were fastened to the ends of it. *Furcifer*, therefore, means one who has been subjected to this punishment.

25. *Aut quia non sentis* (scil. *rectius esse*) *quod clamas rectius esse.*

28. *absentem urbem*, "the absent city"; i. e. the city which is not there. — *rusticus*, for *ruri*, as *domesticus*, Sat. I. 6. 128, is used for *domi*.

30. *securum olus*, "a quiet dinner of herbs."

31. *Vinctus;* bound, as it were, in chains, "by compulsion." — *amasque*, scil. *te*, "are content with yourself."

32. *potandum;* as the drinking constituted an important part of the *coena*, *potandum* here stands for *coenandum*. — *Jusserit*, "should bid," or "invite."

33. *serum*, "late," at a late hour in the afternoon. — *sub lumina prima*, "when lamps are first lighted."

34. *oleum*, "oil" for his lantern. There were no public lamps in the streets of Rome.

35. *fugisque;* Heindorf reads *furisque*, "and are beside yourself," which is more spirited, but the best manuscripts have the reading in the text.

36. *Mulvius et scurrae*, scil. *ceteri*. — *tibi non referenda*, "things which I cannot repeat to you." We must suppose that these *scurrae* were parasites of Horace, who came, soon after his departure, to dine with him, and were told by the slave that he had gone out.

37. *ille;* one of the *scurrae*, who is disappointed of his dinner.

38. *nasum nidore supinor;* a familiar Graecism, for *nasus mihi nidore supinatur;* persons wishing to enjoy a savory smell always raise the lower part of the face, so as to make the nose take almost a horizontal direction.

39. *si quid vis*, "if you please."

40. *ultro* has here, as frequently, the sense of *insuper*.

42. *Obvolvas*, "disguise." The *scurra* means, that, while Horace pretends to be led by friendship to seek the society of Maecenas, he is in fact under the guidance of the same low motives as himself. — *Quid;* here Davus is again speaking in his own person.

43. *Quingentis drachmis;* five hundred drachms, less than a hundred dollars, was at that time a low price for a slave.

43, 44. *Aufer me vultu terrere*, "away with your threatening countenance." — *stomachum*, for *iracundiam*.

45. *Crispini;* see Sat. I. 1. 120, note. — *janitor*, one of the lowest of the slaves.

46. *Te;* addressed by the porter to some imaginary person, who represents the class of masters.

47. *cruce dignius;* only slaves were subject to the punishment of the cross, and that only for great crimes, especially those which affected the lives of their masters.

53. *insignibus;* the "badges" of his order.

54. *Romano habitu;* the toga. — *ex judice*, "from a magistrate"; one of the *judices selecti*. — *Dama*, i. e. a slave.

55. *odoratum*, "perfumed." — *lacerna;* a mantle with a hood, originally worn by soldiers.

56. *quod simulas?* i. e. a slave.

57. *Altercante*, "contending with"; a very rare use of the word.

58, 59. *Quid refert*, &c.; the meaning is, that you will run as much risk as the gladiator who has sold himself. When a gladiator sold himself to a *lanista*, which was called *auctorare se*, he entered into an engagement *ui*, *flammis vinciri*, *virgis secari*, *ferro necari*. — *eas*, for *sis*.

60. *conscia*, scil. *ancilla;* compare Sat. I. 2. 130.

61. *Contractum;* on account of the smallness of the chest. — *Estne*, for *nonne est*.

64. *Non habitu mutatve loco;* i. e. she is merely passive; she does not, like you, disguise herself, and leave her house.

65. *formidet;* fears, namely, that you will expose her.

66. *Ibis sub furcam;* as the *furca* was only used for slaves, this must here be used metaphorically for "to incur disgrace." — *prudens*, knowing very well what you are about.

68. *credo*, "I suppose"; ironical.

71. *prava*, for *prave*.

75. *rerum imperiis;* the dominion, for instance, of money, desire, love, &c.

76. *vindicta;* there is here an allusion to the mode of liberating slaves, called *manumissio per vindictam*. The master took the slave before the praetor, and struck him with a rod, *vindicta*, as a sign that he was a slave; after which certain forms were gone through, and he was declared free. The meaning here is, that a person who is a slave to his passions will always remain a slave, though he be liberated three or four times.

78. *Adde super dictis*, for *superadde dictis*.

79. *vicarius;* a slave might, with his savings, *peculium*, purchase a slave for himself, who was then called *vicarius*.

82. *lignum*, "a wooden puppet." It appears that puppet-shows were known to the ancient Egyptians, (Her. II. 48,) and in common use in Greece and Italy.

83. *sibi qui imperiosus*, ἐγκρατὴς ἑαυτοῦ, "who has command over himself."

85. *Responsare*, "bid defiance to."

86. *in se ipso totus*, "complete in himself"; depending upon himself alone. — *teres atque rotundus*, "smooth and round"; i. e. a globe, which was considered the most perfect of all figures.

87. *Externi quid;* any good or bad fortune coming from without.

88. *manca*, "powerless"; literally, deprived of the use of her hands.

89. *noscere;* in prose it would be *agnoscere*. — *Quinque talenta;* an enormous sum; probably exaggerated.

91. *gelida*, scil. *aqua*.

92. *Non quis*, "you cannot" assert this.

93. *dominus non lenis*, "no gentle master"; namely, his passions.

95. *Pausiaca tabella;* Pausias was a painter of Sicyon, who lived about 370 B. C. He painted small encaustic pictures, which were highly esteemed; Lucullus is said to have given two talents for one called "The Garland-Maker." — *torpes*, stronger than *stupes;* compare Sat. I. 4. 28.

96. *Fulvi Rutubaeque;* these were the names of celebrated gladiators. It was the custom for those who gave a gladiatorial exhibition to hang out rude paintings of the combatants. These paintings were coarsely executed in red chalk or charcoal.

97. *contento poplite*, "with strained ham"; with one foot, that is, put forward so that the sinews of the leg were strongly developed in the drawing.

100. *Nequam*, "good for nothing." —*cessator*, "a loiterer"; i. e. if he stops to look at these pictures.

101. *callidus*, "a connoisseur." —*audis*, scil. *te vocatum.*

102. *Nil ego*, scil. *sum*, "I am a worthless fellow." —*libo fumante*, "by a smoking-hot cake."

103. *responsat;* see v. 85, note.

104. *mihi perniciosius*, scil. *quam tibi.*

105. *plector*, "I am flogged," namely, for stealing the cake.

107. *inamarescunt*, "turn to gall"; compare Sat. II. 2. 75.

108. *Illusi*, "feeble," "tottering."

109. *An hic peccat*, &c.; rather a Greek than a Latin construction; *hic puer* belong together.

110. *Furtiva strigili*, "for a scraper that he had stolen." The *strigilis* was an instrument with which the Romans scraped their bodies after bathing or violent exercise. — *mutat; mutare* signifies, "to obtain by exchange"; hence this sentence is not put by hypallage for *mutat strigilem uva.*

111. *gulae parens*, "who is subservient to his palate"; i. e. "to his appetite."

113. *erro; fugitivus* and *erro* differ from each other, since *fugitivus* is a runaway, who does not mean to return to his master at all, while *erro* is "a truant," one who stays out a long time.

115. *nam comes*, &c.; compare Carm. II. 16. 21, and III. 1. 39.

116. *lapidem*, scil. *sumam;* namely, to throw at him.

118. *rapis*, for *proripis.* —*opera* (for *operarius*) *nona*, "as a ninth laborer." He should be sent to work on the farm instead of being a domestic slave, which was a much easier life.

SATIRE VIII.

The poet Fundianus, in a conversation with Horace, gives a very amusing account of an entertainment which had been given by one Nasidienus to Maecenas and some of his friends. There is no certainty respecting this person; but it has been conjectured, with great show of reason, that Horace means Salvidienus Rufus, of whom Suetonius relates that he had been advanced by Augustus from the meanest condition to the highest offices, but afterwards fell into disgrace on account of his ungrateful and malevolent disposition. The narrator places very vividly before us the mixture of ostentation and stinginess, vanity and vulgarity, which was displayed by the host on this occasion. These points in the Satire we can at the present day appreciate; but it is probable that there are allusions to many offences against the laws of fashion and good-breeding in the composition of the dishes and the whole arrangement of the feast, which, from the want of a more accurate knowledge of the manners and customs of the Romans, we do not understand, but which must have been highly relished at the time. Critics have much admired the skill with which Horace has given his readers to understand that Maecenas was present, and that the feast was given in his honor, without lowering his dignity by making him a more prominent actor in the scene.

1. *Ut*, for *quomodo*. — *Nasidieni;* this word must be pronounced *Năsĭdjĕnus* (*Nasid-yenus*), like *arjete abjetibus*, in Virgil. — *beati*, like the Greek ὄλβιος, "rich."

2. *dictus*, scil. *es*. — *here* is frequently used by later writers, as Ovid, Juvenal, &c., for *heri*.

3. *De medio die;* the Romans adopted the reverse of our custom; the more magnificent the *coena* was intended to be, the earlier did it commence. The usual dinner-time at this period was three o'clock; persons who dined between noon and that hour were said *de die coenare* or *potare*, and on great occasions they even began the feast at midday. — *potare;* see Sat. II. 7. 32, note. — *Sic*, scil. *juvit*.

4. *Da*, "tell"; as *accipe* so often means "hear."

6. *In primis;* he proceeds to describe the first course, which consisted of Lucanian boar, esteemed the best, surrounded by radishes, &c. The ludicrous part is, that these things ought to have been served first as a separate course, which was called *gustatio*, and consisted of such articles as were supposed to whet the appetite. — *leni austro*, "the gentle south-wind," was thought to make meat, killed during its continuance, tender and high-flavored, while the hot south-wind, or Sirocco, would directly spoil it.

7. *coenae pater*, "the host."

8. *Rapula*, &c., "pungent turnips, lettuce (dressed with vinegar), and radishes." This is the usual translation, but we are disposed to think that *rapula*, here and elsewhere, means our radishes, and *radices* some other pungent root, perhaps "horseradish."

9. *Pervellunt*, "excite." — *siser*, "skirret"; the *Sium sisarum*, an esculent root, somewhat resembling the parsnip. — *allec*, &c.; see Sat. II. 4. 73, note.

10. *puer alte cinctus;* it was usual for the slaves, while waiting at table, to have their tunics girded up; here, probably, in his eagerness to be fashionable, the host had caused his slave to exaggerate the custom. — *acernam;* next to citron-wood, maple was the most esteemed for tables.

11. *Gausape;* a kind of linen cloth with a long nap. The word occurs as *gausape, es*, fem., and as *gausape, is*, neut. There seems to have been something ridiculous in its being purple.

12. *quodcumque jaceret*, &c.; i. e. the fragments; we must remember that the food was all broken or torn with the fingers.

13, 14. *ut Attica virgo cum sacris Cereris;* an allusion to the κανηφόρος, who at the festival of Ceres bore a basket with the sacred things on her head, walking at a slow and solemn pace. — *fuscus Hydaspes;* apparently an Indian slave.

15. *Caecuba vina;* one of the best wines in Italy. — *Alcon;* apparently a Greek slave. — *Chium maris expers*, "Chian wine unmixed with sea-water." It was the custom of the Greeks to mix sea-water with their wines; this, as provocative of thirst, was preferred, but Nasidienus produced unmixed wine as if it was something superior. It has been suggested that there may be an intentional double meaning in the words *maris expers*, since, in addition to the obvious sense, "without sea-water," the poet may imply that it has never crossed the sea, but is a spurious home-manufacture.

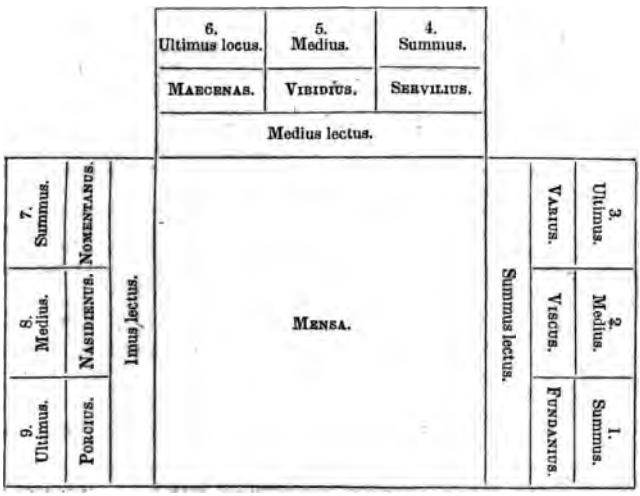
16. *Hic herus:* (*sive*) *Albanum*, &c. These two were, after the Caecuban, the most celebrated wines of Italy.

18. *Divitias miseras!* Commentators differ as to whether these words belong to the preceding speech of Nasidienus, who, while boasting of having these wines, affects to speak of them as worthless trash, or to the following one of Horace, who exclaims, "Miserable riches!" since they cannot make the author less mean or more happy. The former interpretation would per-

haps give the better sense; but the latter must be adopted, because the following word, *sed*, clearly shows that the whole is spoken by Horace.

19. *nosse laboro*, "I am anxious to know."

20. The following sketch will explain what follows: —



The Roman dinner-table was square, and at three sides the guests reclined upon sofas, raising themselves upon their left arms for the purpose of eating. The fourth side was left vacant for the convenience of the servants. On each sofa were generally placed three persons. The sofa in the middle was called *medius lectus;* that on the right hand, as you face the table, *summus;* and that on the left, *imus*. The place of honor, and therefore called *locus consularis*, was the lowest on the middle sofa. The host usually occupied the *locus summus* on the lowest sofa, and any members of his family who might be present, the other two places.

20. *Viscus Thurinus;* Viscus of Thurii; the adjective is probably added to distinguish him from the two brothers mentioned Sat. I. 10. 83.

21. *Varius;* see Sat. I. 5. 40. — *Servilio* is a trisyllable, *Servil-jo* (*Servil-yo*). — *Balatrone;* compare Sat. I. 2. 2, note.

22. *umbras;* persons of distinction were accustomed, when invited to dinner, to take with them one or two humble followers, uninvited guests, and these were called their "shadows."

23. *super ipsum*, scil. *Nasidienum;* he occupied, therefore, the *summus locus* on the lowest sofa, which was commonly the place of the host.

24. *Ridiculus*, "creating amusement." — *placentas;* the *placenta* was a large thin cake, made of honey, cheese, and flour.

25, 26. *Nomentanus ad hoc*, scil. *aderat*. — *qui monstraret*, for *ut monstraret*. — *si quid lateret*, "if anything should escape the observation" of us guests.

26. *cetera turba;* i. e. all except Maecenas, to whom he would not expect to give anything new.

28. *Longe dissimilem*, &c., "very different in flavor from anything we were acquainted with"; so Nomentanus, the host's parasite, made a point of telling them.

29. *Ut vel continuo patuit*, "as indeed soon became evident" — *passeris*; a species of "flounder."

30. *Ingustata*, "which I had never tasted"; since the liver, this, of such fish was never eaten.

31. *melimela*, "honey-apples"; a very sweet kind of apple; they ought to have been served up at dessert.

31, 32. *minorem ad lunam*, "at the waning of the moon."

32. *quid hoc interest*, "what difference this may make"; i. e. the age of the moon when they are gathered. — *ab ipso*; because he did not take the trouble of listening to his arguments.

34. *damnosa bibimus*; the Scholiast explains this, "so that the host shall feel the loss"; Orelli and Heindorf compare it with the common German phrase, *mörderisch saufen*. — *moriemur inulti*, "we shall die unavenged"; i. e. for the annoyance of this bad and stupid dinner.

36. *parochi*; here applied ironically to the host. Compare Sat. I. 5. 44.

38. *exsurdant*, "render dull" or "blunt." A metaphor taken from the sense of hearing. It is evident that the reasons here assigned by Fundanius are not intended by him to be received as the real ones, but that he means his hearer to conclude that the host's stinginess caused him to turn pale.

39, *Allifanis*, "Allifanian cups"; i. e. cups made at Allifæ in Samnium. It is the dative for *is Allifana*, and not the ablative.

40, 41. *imi convivae*; Nomentanus and Porcius, the two parasites of the host who would have offended him by drinking.

42. *murena*, "a sea-eel"; which the Romans considered one of the greatest delicacies. — *natantes*, "swimming" in the sauce.

43. *Sub hoc*, "at this time"; compare Sat. I. 1. 10. — *gravida*, "full of roe."

44. *post partum*, "after spawning."

45. *His*, "from the following ingredients"; compare Sat. II. 4. 63.

45, 46. *prima Venafri cella*; the Venafrian oil was the best; the olives, according to Columella, XII. 50. 11, were pressed three times, and the produce kept in distinct cellars; the oil which was produced at the first pressing was, of course, the best.

46. *garo*; *garum* was a kind of sauce, something like our anchovy-sauce. That here referred to was made at Carthage in Spain, from the *scomber*, a kind of mackerel.

48. *cocto Chium convenit*, "after it has boiled, Chian wine is added."

49, 50. *aceto*, *quod*, &c., "vinegar, which by turning sour has changed Methymnaean wine"; i. e. vinegar made from Methymnaean (Lesbian) wine, turned sour.

51. *Erucus virides*; the *eruca* is an herb, called by the French *roquette*; the English name is "rocket"; the seeds were used to flavor dishes, like mustard, but Nasidienus boasts of being the first to use the herb itself. — *inulas*; compare Sat. II. 2. 44.

52. *inlutos*, "unwashed"; i. e. just as they were taken out of the pickle. — *Curtillus*; some epicure, of whom we know nothing further.

53. *Ut melius*, ὡς κρεῖσσον ὄν, "as being better." — *quod testa marina remittat*; *testa marina* is the same as the *inlutus echinus*, and the meaning is, that the juice supplied by this is better than the pickle generally prepared for the purpose. The common reading is *quam testa marina remittit*; but that here adopted is found in all the best manuscripts, and affords a better sense.

54. *aulaea*, "tapestry," which was hung round the walls of the room. Heindorf supposes it to have formed a canopy over the table; but it appears that only the dust fell into the dish, and not the hangings.

57. *majus veriti*; fearing that the house might be falling in.

58. *Rufus;* i. e. *Nasidienus.* — *posito capite,* "laying his head down" on the couch. They had not quitted their places.

63. *compescere,* "to stifle" with his napkin, that it might not be heard.

64. *suspendens omnia naso,* "turning everything into ridicule"; compare Sat. I. 6. 5, note.

65. *Haec est condicio vivendi,* "this is the lot of life."

67. *Tene torquerier;* this infinitive is expressive of indignation, "that you should be tormented," &c. Compare Sat. I. 9. 72. — *ut ego accipiar;* the joke is, that he was an uninvited guest.

68. *ne panis adustus;* it appears, therefore, that the bread was burnt, although the fact is not expressly mentioned.

72. *agaso,* "a stable-boy"; an ironical allusion to the circumstance, that, in order to have a larger number of attendants, he had brought in the grooms to assist.

74. *nudare,* "to lay bare"; i. e. "to exhibit."

75. *Tibi di,* &c.; a common wish, which is of frequent occurrence.

77. *soleas poscit;* they took off their slippers before reclining on the couches; he asks for his slippers in order to rise, probably because he wished to see to the restoration or removal of the hangings. — *Tum;* as soon as he was gone.

78. *Stridere,* "buzzing." — *secreta divisos aure;* i. e. each guest was whispering to his neighbour.

80. *Redde,* like *da,* "tell."

81. *quoque;* it would seem from v. 72 that a *patina* had been broken.

83. *Ridetur fictis rerum;* in order to enjoy a hearty laugh in the presence of the parasites and slaves of the host, they feign to be laughing at other things. — *Balatrone secundo;* with the assistance of Balatro.

86. *Mazonomo;* this originally meant a large dish, in which bread, *μάζα,* was handed round, but it is likewise used, as here, for any large dish. — *discerpta,* "cut up."

87. *gruis;* Pliny, Hist. Nat., X. 30, tells us, that although in his day the crane was thought one of the best of birds, it was, at the period here referred to, considered far inferior to the stork, which, it is probable, the guests expected.

88. The liver of geese was, as it still is, considered a great delicacy; but Nasidienus, in order to enhance its excellence, tells his guests that it was a white goose, (not a gander,) which was esteemed the best, and that it had been fed only on the richest figs.

89. *armos;* compare Sat. II. 4. 44, note.

90. *adusto,* "burnt."

91. *sine clune;* that is, according to Roman taste, just the best part was wanting.

92. *causas;* the reasons of the manner in which they were prepared.

93. *ulti,* "avenging ourselves"; i. e. by refusing to eat any more.

95. *Cunidia;* see Sat. I. 8. — *afflasset,* "had breathed upon them." — *Afris;* the African serpents were considered the most venomous.

EPISTLES.—BOOK I.

INTRODUCTION.

The Epistles of Horace are undoubtedly among the most valuable remains of Roman literature. We may bestow a greater degree of admiration upon the epic beauties of the Aeneid, or even upon the graceful Odes of Horace; but there is a rich fund of sterling good sense, a shrewd knowledge of character, and a practical application of all the experience gained during a long intercourse with the world to the real business of life, which renders these Epistles an extremely interesting and profitable study, and enables us to peruse and reperuse them with ever-increasing delight.

The principal difference between the Satires and the Epistles is in the fact, that the former are all directed against prevailing vices and follies. The latter, on the contrary, take a wider range; they teach wisdom, moderation, and virtue; and they derive their arguments from every available source of human knowledge and experience.

EPISTLE I.

Horace, who was always fond of ease and retirement, had passed several years in literary inactivity, of which, it appears, Maecenas and other friends had complained. As it was to that patron that he owed all the comforts by which he was surrounded, he doubtless felt that some apology or explanation was necessary. He assigns, as the principal cause of his growing disinclination to occupy himself with light and sportive composition, the change which advancing years have wrought in his mode of viewing life. He now seeks in the study of true philosophy a refuge from the passions and follies which make the majority of his fellow-citizens contemptible and miserable.

1. *Prima — Camena;* some commentators imagine that the *Prima Camena* is the First Satire of the First Book; but it is far from being proved that that was the first of Horace's compositions, and it is by no means necessary to suppose that the poet means anything more definite than that Maecenas had hitherto been celebrated in his songs, and should continue to be for the future. — *mihi*, for *a me.* — *summa*, "the last"; as Virg. Aen. II. 324, *venit summa dies.*

2. *Spectatum satis*, &c. Horace compares himself to an old gladiator, whose prowess has been sufficiently tried and acknowledged. When such a one was discharged from further service at the request of the people, he was presented with a wooden sword, *rude donatum*, and was called *rudiarius.*

3. *ludo*, "the school," in which a number of gladiators were kept and trained by persons called *lanistae.*

4. *mens*, "mode of thinking"; we use the same expression when we say that a person is no longer in the same mind. — *Veianius;* evidently a celebrated gladiator of the day.

4, 5. *armis Herculis ad postem fixis;* whoever retired from any profession or occupation dedicated to the deity who was its patron the implements which he had made use of. Thus the gladiator dedicated his arms to Hercules.

6. *Ne populum*, &c.; gladiators who were defeated were put to death, unless the people gave the signal for sparing their lives. Veianius, grown old, is afraid lest, having to contend with younger and stronger men, he may "repeatedly have to sue for grace." — *extrema arena*, "from the edge of the *arena*," or ring.

7. *Est mihi qui personet*, "some (inward voice) whispers." — *purgatam aurem*, "into my cleansed ear"; there is here, according to Obbarius, an allusion to the custom of cleansing the ears of persons who were hard of hearing by means of the vapor of vinegar.

8. *equum;* the race-horse is evidently meant. — *sanus*, "if you are wise."

9. *Peccet*, "stumble." — *ilia ducat*, "heave his sides"; i. e. become broken-winded.

10. *cetera ludicra*, "all other frivolities." — *pono*, like the Greek τίθεμαι, "I offer" to the gods.

11. *curo* refers to discovering by reflection; *rogo*, to learning from others.

12. *Condo*, "I bring together." — *compono*, "I put in order."

13, 14. *quo duce*, &c. The allusion seems here again to be to the gladiators. All the gladiators who formed one school were called a *familia*, of which the *lanista* would be called the *dux* (Cicero has in this sense *familiam ducere*), and which would of course have its *Lar*. These gladiators, if they were freemen, sold themselves, *addicebant se servituti*, and swore perfect obedience to the *lanista*, who was also called *magister*. The oath preserved by Petronius illustrates this passage: *In verba Eumolpi sacramentum juravimus, uri, vinciri*, &c., *et quidquid aliud Eumolpus jussisset, tamquam legitimi gladiatores domino corpora animasque religiosissime addicimus*. Compare Sat. II. 7. 56. — After *tuter*, *scito* or some equivalent word must be supplied.

15. In this line the metaphor is taken from a ship. — *Quo me cumque*, by tmesis for *Quocumque me*. — *hospes;* as a guest; i. e. he does not take up his permanent abode with any one sect.

16. *agilis*, "active." — *mersor*, "plunge into."

17. *Virtutis verae custos*, &c.; this, according to the principles of the Stoics, was the duty of every one. — *custos;* an allusion to the *servus paedagogus*, also called *custos*, who attended boys on their way to and from school.

18. *Aristippi;* see Sat. II. 3. 99, 100, note. — *furtim* and *relabor* express the gradual and imperceptible relapse into the principles of the Cyrenaic philosophy, most congenial to him. See Sat. I. 5. 101, note.

19. *Et mihi res;* in other words, in accordance with the philosophy of Aristippus, he did not, like the Stoics, admit any immutable laws in the nature of things, to which man must necessarily submit, but endeavoured to make every thing minister to his pleasure. — *subjungere;* a metaphor taken from the yoking of animals.

20. *amica;* compare Laurent. Vall. Elegant. V. 335: *Amicus honesta res est; amica, quando ad virum refertur, inhonesta*, i. e. *concubina*.

21. *opus debentibus*, "owing work"; because hired to perform it. — *piger*, "slow." An appropriate epithet, because the ancients represented the year as a kind of ring, which revolved.

22. *dura custodia matrum;* it does not appear that mothers were ever constituted guardians of the property of their children; but they generally had the charge of their persons and the care of their education. The suggestion of the Scholiast that *matrum* stands for *novercarum* is unnecessary.

24. *agendi gnaviter id, quod;* i. e. of pursuing the study of true wisdom.

26. *neglectum*, for *si neglectum fuerit*.

27. *Restat*, "it remains for me"; as he cannot, on account of the demands which his friends make upon his time, devote himself to the serious study of wisdom, it only remains for him to find consolation in its first principles, and to apply them to the regulation of his life.

28. *Non possis*, "although you may not be able."—*oculos contendere;* literally, stretch your eyes, i. e. "see keenly."—*Lynceus;* see Sat. I. 2. 90.

29. *Non contemnas*, &c.; i. e. you should not neglect the ordinary remedies, if you have sore eyes.

30. *Glyconis;* some manuscripts read *Milonis*, probably because the transcribers were acquainted with the name of Milo; but there is an Epigram (Brunck, Anal. II. 126) which speaks of the death of a celebrated athlete, Glycon, and gives him the same epithet, "unconquered."

31. *Nodosa*, because causing hard swellings at the joints.

32. *Est*, for *licet*, as ἔστι is used for ἔξεστι.—*quadam tenus;* the older editions read *quodam* or *quoddam*, which, Bentley says, are not even Latin; *tenus* is always joined to the ablative feminine of pronouns, as *hactenus*, *quatenus*.

33. *Fervet avaritia*, &c. In this and the following verses, different vices and passions are spoken of as diseases. Compare Cic. Tusc. 3. 4: *Omnes autem perturbationes animi morbos philosophi appellant.*—*Fervet*, "burns"; as in a fever.

34. *verba*, "charms," or "incantations."—*voces*, "sounds," or "musical tones." These were employed as remedies for particular diseases, and are here compared with the precepts of philosophy.

36. *piacula*, "remedies"; diseases were ascribed to the anger of the gods, who must be propitiated before relief could be expected; hence *piaculum* signifies "a remedy."

37. *Ter pure lecto*, &c. Sacrifices and other sacred rites were always preceded by purifications; the actions in which these consisted were generally repeated three times.—*libello;* the book containing the magic *carmen*.

38. *amator;* used in a bad sense, like *amica*, above, v. 20.

40. *culturae*, "the teaching of philosophy."

41. *prima* belongs to *virtus* as well as to *sapientia*, "the beginning of virtue," and "the beginning of wisdom."

42. *caruisse;* after *fugere*, *carere* might be expected, but a little consideration will show that the sense requires the past tense.—*Vides;* this is evidently not addressed to Maecenas, but generally, to whoever may be the reader.

43. *censum;* originally the act of taking the census, and subsequently, as here, "property," wealth.—*repulsam*, "rejection," when a candidate for a public office.

45. *mercator;* see Sat. I. 1. 6, note.—*ad Indos;* it is tolerably certain that Roman merchants did not travel as far as India so early as the age of Augustus, but received Indian merchandise through the Arabs; the poet therefore only means that they undertake the most distant voyages. Or *Indi* is used in the extended sense in which it frequently occurs, including the eastern part of Africa and the south of Asia.

46. *ignes*, "the burning heat" of the tropics.

47, 48. The sense is: Such is your folly, that, although you will incur these great dangers and hardships, you will not take the little trouble to learn and follow the precepts of wisdom, which would teach you to disregard those things (wealth, honors, &c.) which you now admire and wish for.—*audire*, for *obedire*.

49, 50. He compares the course pursued by the mass of mankind to the conduct of a boxer who might gain the prize, without the danger or trouble of a contest, at the Olympic Games, and yet prefers to encounter severe conflicts at common village festivals.—*circum pagos et circum compita;* i. e. at the *paganalia* and *ludi compitalitii*, rustic festivals in honor o Bacchus and Ceres.—*magna;* the Olympic Games were emphatically termed μεγάλα.

51. *sine pulvere*, in Greek ἀκονιτί, "without a contest."

52. *Vilius argentum*, &c., "(If a wise man should say that) silver is less valuable," &c.

54. *Janus summus ab imo;* the whole forum; see Sat. II. 3. 18.

55. *Prodocet*, "teaches aloud"; a word which occurs only in this passage, but is quite analogous to *proclamare*.

56. *Laevo suspensi;* see Sat. I. 6. 74.

57. *Est animus tibi*, &c., "you have genius," &c.; i. e. let it be granted that you have. — *lingua*, "eloquence."

58. *Si quadringentis*, &c.; 400,000 sesterces, about 17,000 dollars, were required to entitle the possessor to admission into the Equestrian rank. — *sex septem*, for *sex septemve*.

59. *Plebs eris*, "you will be one of the common people." — *pueri ludentes;* an allusion to a game of ball, which was played at Rome as well as in Greece, and in which the player who missed the ball was called ὄνος, and he who won the game, by not missing, βασιλεύς, or king.

60. *Si recte facies*, "if you do not miss." This is the sense of the words as spoken by the boys, but the poet in his own mind assigns another meaning to the words, namely, *Nil conscire sibi*, &c. — *murus aheneus;* i. e. the best protection.

62. *Roscia lex;* the law which fixed the qualification referred to in v. 58.

63. *Nenia*, "the rhyme"; alluding to *rex eris*, &c. It means, properly, any monotonous, simple chant, and therefore sometimes a funeral dirge and sometimes a nursery-rhyme.

64. *Et maribus Curiis*, &c.; M. Curius Dentatus and M. Furius Camillus are frequently adduced as examples of old Roman virtue, and were both conspicuous for their contempt of mere wealth. The plural is used for the singular, as it is in English, in order to express, "Curius and Camillus, and those like them." — *maribus*, "manly"; there is probably a reflection upon the effeminacy of his contemporaries. — *decantata*, "sung over and over again"; not only sung by them when boys, but acted upon when men.

65. *rem*, "money."

66. *si non*, scil. *possis;* the ellipse is like that of the Greek εἰ δὲ μή.

67. *propius;* the first fourteen rows in the theatre were, by the Roscian law, reserved for persons of Equestrian rank. — *lacrymosa poëmata;* instead of saying *spectacula*, as we should have expected, Horace satirically mentions the plays of a writer otherwise unknown, who appears to have studied tragic effect.

68. *responsare*, "to bid defiance to"; see Sat. II. 7. 85, note. — *superbae*, "overbearing."

69. *erectum*, νόον ὀρθόν; compare Od. IV. 9. 35, *secundis temporibus dubiisque rectus*. — *praesens*, "present"; i. e. at hand to assist.

71. *porticibus;* the porticos, or covered walks, attached to public and some private buildings, were much frequented, especially during very hot or rainy weather.

72. *aut fugiam;* some editions read *et fugiam*, but *aut* is required, to correspond with *vel odit*.

73. *Olim;* the common beginning of fables, our "once upon a time." This fable is attributed to Aesop by Plato, and had been already used by Lucilius. The application made by Horace is, that he does not follow the fashions of the people, because he has the same fear of finding his destruction in them as the fox had who would not venture within reach of the lion, because he saw a number of footsteps of other animals all leading towards the lion, and none away from him.

76. *quid sequar, aut quem?* You bid me do as other people do; but they all pursue different courses; so whom or what shall I follow?

77. *conducere publica*, "to farm the public revenues"; a very lucrative employment.

78. *pomis;* this includes quinces, citrons, peaches, &c., as well as our apples.—*viduas;* all women without husbands, whether widows or not, were called *viduae*.

79. *Excipiant*, "catch"; like the Greek δέχεσθαι; a term used in hunting and fishing.—*vivaria* are either inclosures for animals or ponds for fishes, in which they were preserved alive ready for use, and fattened.

80. *occulto fenore*, "usury." The legal interest was twelve per cent.; any higher rate could only be received secretly.

81. *Esto*, "let it be," "grant."

83. *Baiis;* Baiae, on the Bay of Naples, a fashionable watering-place, but celebrated also for immorality and luxury.

84. *lacus*, scil. *Lucrinus*, which was close to Baiae, and originally connected with the sea.—*sentit amorem;* i. e. not content with building on the shore, they encroached upon the water. The Romans frequently built marine villas projecting into the sea.

85. *Festinantis*, "impatient."—*libido*, "caprice."

86. *Fecerit auspicium*, "shall give the omen"; because his *libido* is his god.—*Teanum;* Teanum Sidicinum, near Nola, on the Appian road.

87. *Lectus genialis*, "the marriage-couch"; which was placed in the *atrium*, here called *aula*, opposite to the door.

88. *coelibe vita;* celibacy was so popular in Rome, that Augustus was obliged to pass laws against it.

90. *vultus*, for *formam*, "his shape."—*Protea;* see Sat. II. 3. 71, note.

91. *Quid pauper?* "What does the poor man?" i. e. Is he free from this foolish love of change?—*coenacula*, "his garrets"; the rooms in the upper part of the house were frequently let to poor persons.

92. *conducto navigio;* he has not, like the rich man, his *priva* (see Sat. II. 5. 11, note) *triremis*, but he must needs make marine excursions, and therefore takes a place in a vessel which plies for hire.

93. *Nauseat*, "is sea-sick"; but it probably is intended here to bear a double meaning, and to signify, also, "is disgusted" at the hired ship, and wishes for one of his own.

94. Horace now again addresses himself to Maecenas, and delicately calls his attention to some examples of his conduct which are inconsistent with his otherwise noble character.—*curatus capillos*, "with my hair cut"; *capillos* is the Greek accusative, like *Miles fractus membra*, Sat. I. 1. 5.—*inaequali tonsore*, "by an awkward barber"; one who could not cut straight.

95. *subucula;* a shirt of linen, or cotton, introduced in later times.—*pexus;* with a nap on it; i. e. "new."

96. *si toga dissidet impar;* the Romans paid the greatest attention to the set of the toga, and arranged every fold with scrupulous care.

99. *Aestuat*, "fluctuates."—*disconvenit*, "is discordant."

100. *Diruit*, &c. This appears to be a proverbial expression derived from architecture.

101. *Insanire sollemnia me*, "that I am afflicted with an every-day madness"; i. e. one which all the world has. *Sollemnia* may be used for *solemniter;* but *insanire*, like other intransitive verbs which express an affection, is followed by an accusative of the object. So Propert. 34. 25: *Lynceus ipse meus seros insanit amores*. The word *insanire* is a side-thrust at the Stoics, who pronounced all men to be insane except the perfect wise man.

102, 103. *curatoris;* the praetor, by the law of the Twelve Tables, assigned a guardian to persons declared insane.

103. *tutela*, "patron."

104. *stomacheris*, for *irascaris*, as *stomachus* often means *ira;* see Od. I. 6. 6.—*prave sectum ob unguem;* cutting the nails was a part of the barber's business, and the Romans were very particular about the manner in which it was done.

105. *De te pendentis*, "depending upon thee"; i. e. whose whole reliance is on thee.—*te respicientis*, "looking to thee"; i. e. for safety and protection.

106. *Ad summam;* an expression derived from arithmetic, "to sum up the whole," or "in fine."—*sapiens*, &c.; Horace again quotes the absurd paradox of the Stoics, and turns it into ridicule.

108. *praecipue sanus;* the double meaning of *sanus*, "sound in mind," and "healthy in body," enables Horace to conclude with a very witty play upon the words of the assertion made by the Stoics, namely, that the wise man is alone sane, i. e. in his right senses. He takes *sanus* in the sense of "in good health," and adds "except when he has a cold in his head." It is probable that these philosophers, who were mostly poor and ill-clad, were particularly subject to this complaint.

EPISTLE II.

THIS Epistle is addressed to the eldest son of M. Lollius Palicanus, who was consul A. U. C. 733. It is conjectured by Obbarius that Horace wrote it at the request of the father, who was his intimate friend, in order to warn the young man of the misery which follows an unrestrained indulgence of the passions, and to inculcate the lessons of moderation and virtue.

1. *maxime*, sc. *natu*. He must have had at least two brothers; otherwise Horace would have said *major*.

2. *declamas;* the young men of Rome studied elocution as a science, in order to prepare themselves for political life.—*Praeneste;* a favorite resort of the wealthy Romans during the summer months, on account of its cool mountain air; compare Od. III. 4. 23: *frigidum Praeneste*.

3. *pulchrum*, like the Greek τὸ καλόν, morally "beautiful."—*quid non*, scil. *utile*.

4. *Planius;* some manuscripts read *plenius*, which Obbarius has adopted; but as Chrysippus is said to have left 705 books of philosophical and moral treatises, it could hardly be said that Homer wrote *plenius*, while it is very probable that he wrote *planius*.—*Chrysippo;* see Sat. I. 3. 126, 127, note.—*Crantore;* Crantor was a philosopher of the Academic school, and a prolific writer, who is spoken of in high terms by Cicero.

5. *detinet*, "engages."

6. *Fabula*, "the legend"; *fabula a fando*.

6, 7. The construction is: *Fabula, qua narratur Graecia collisa Barbariae lento duello propter amorem Paridis in Helenam, continet*, &c.

7. *Barbariae;* all who were not Greeks were βάρβαροι to the Greeks, and all who were not Romans were *barbari* to the Romans. But this term is more frequently applied to the Phrygians than to any other nation.—*collisa*, "engaged in conflict."—*duello;* the old word for *bello*.

8. *regum*, "princes," or chiefs, as well as actual kings.

9. *praecidere*, "to cut away"; a nautical phrase meaning to cut the cable. Antenor, in the council, proposed to restore Helen, and thus avoid the war.

10. *Quid Paris*, scil. *facit?*—*Ut salvus regnet;* this must not be understood to mean that he should reign as a king, but that he should enjoy the dignity of a royal prince. Instead of saying, in the words of Paris in the

Iliad, γυναῖκα μὲν οὐκ ἀποδώσω, that he would not restore Helen, Horace makes the absurdity of his conduct more conspicuous, by substituting the safe and happy life which would have been the result of the restoration.

11. *lites*, "the quarrel" respecting Briseis.

12. The second *inter* appears superfluous, but even Cicero has made use of the same repetition.

13. *Hunc*, scil. *Atriden*.

14. *plectuntur*, "are beaten"; i. e. suffer for it.

15. *Seditione;* referring probably to Thersites.

17. *Rursus*, "on the other hand."

18. *exemplar; exemplar* differs from *exemplum;* the latter signifies the action which we are to imitate or avoid; the former, the person performing that action.

19, 20. *multorum hominum* must be taken together.—*providus*, "circumspect," "prudent."—*inspexit;* stronger than *vidit;* he not only saw, but "examined."

22. *adversis rerum undis;* it is evident that, although in the construction *adversis* belongs to *undis*, it must in sense be connected with *rerum*.

23. *Sirenum;* the Sirens, who enticed passing mariners by the sweetness of their songs.—*Circae*, "of Circe"; who, by means of enchanted draughts, transformed men into lions, wolves, and swine.

24-26. *turpis* refers to the loss of the noble form of man, and *excors*, to that of the reason. The meaning is, simply, that man, by not making use of reason and foresight, *stultus*, and by indulging sensual desires, *cupidus*, is degraded to a level with the beasts.

26. *canis immundus;* the dog was regarded among the ancients as an unclean animal, as he is in Egypt now.

27. *Nos numerus sumus*, "we (i. e. mankind in general) are ciphers"; an expression which bears reference to the census, in which all who were without property were said to make up the number; compare Liv. III. 33. 5: *Supplevere ceteri numerum.*—*fruges*, "the fruits" of the earth.

28. *Sponsi*, for *proci;* the wasteful and worthless character of Penelope's suitors is well known. The sense of the passage will be very evident if we supply the word "like" before *Sponsi*, &c.

28, 29. *Alcinoique juventus;* the young men of Alcinous, i. e. his followers, the Phaeacians, who are represented by Homer as living only for sensual enjoyment. Perhaps Horace alludes to the fifty-two young men mentioned Odyss. θ. 35.

30. *pulchrum*, καλόν, i. e. *honestum*.

31. *cessatum ducere curam;* this is probably an allusion to the custom which the Romans had of conducting home distinguished guests after a banquet, to the sound of music.

32. *de nocte*, "by night"; compare Sat. II. 8. 3, *De medio potare die*, and note.

33. *Ut te ipsum serves*, &c.; i. e. will you not, to save yourself, do as much as robbers do for the purpose of destroying others.

34. *Si noles* (scil. *expergisci*) *sanus*, (i. e. *dum vales*,) *curres*, &c.—*curres;* it appears that physicians used to order their dropsical patients to take violent exercise.—*et*, "and just so."

36. *Intendes animum*, "bend your mind upon," like a bow.

37. *Invidia vel amore vigil*, "sleepless from envy or desire."—*amore*, for *cupidine*.

39. *Est*, i. e. *edit*, "consumes," "preys upon."

40. *sapere;* in Lucret. 5. 10, *sapere* has the sense of *puro pectore vivere*.

42. *Rusticus*, &c., "like the clown"; there is perhaps a reference to some fable which at the time was well known.

43. It can hardly be necessary to call attention to the effect produced by the labials and liquids in this beautiful verse.

44. *argentum*, "money."—*beata*, "wealthy."

45. *pacantur*, "are brought into cultivation"; because a wild and new country may be said to be tamed, when it is cleared and rendered productive.

46. *cui*; this pronoun places the person referred to in a strong contrast to those last mentioned.

49. *valeat*; enjoy bodily and mental health.

50. *bene uti*; to make a good use of; i. e. "to enjoy."

51. *Qui cupit aut metuit*, "he who is agitated by desire or fear."

52. *fomenta* are of no service in cases of gout.

54. *Sincerum*, "clean."

55. In this and the following lines Horace explains the application of the maxim contained in v. 54; namely, that unless a man is inwardly pure and free from passions, he will not have any true enjoyment.

56. *certum voto pete finem*, "seek a fixed boundary in your wishes."

58. *Invidia*, "than envy is."—The Sicilian tyrants were notorious for their invention of cruel tortures, such as the brazen bull of Phalaris.

60. *mens*, "passion"; like the Greek θυμός.

61. *odio inulto*; the dative, signifying "for his unappeased vengeance"; i. e. in order to gratify it.—*festinat* is here transitive.

62. *animum*, "your temper," θυμόν.

63. *hunc frenis*, &c.; a metaphor taken from an ungovernable horse.

64. *Fingit*, "forms," or "trains"; a metaphor taken from plastic art.—*tenera docilem cervice*, "teachable while his neck is yet tender."—*magister*, scil. *equorum*. Virgil uses the same term, Georg. III. 185, and applies it also to bee-keepers.

65. *Ire* depends upon *fingit*.—*qua*, i. e. *qua parte*.—*venaticus* belongs to *catulus*, "the young sporting-dog."

66. *cervinam pellem*, "the stuffed skin of a deer"; they trained young dogs in this manner.—*latravit*, for *allatravit*.—*in aula*, "in the court-yard."

67. *Militat*, "serves"; i. e. "hunts."—*adbibe*, "imbibe"; a metaphor taken from infants at the breast.

68. *melioribus*; i. e. those who were more advanced in wisdom than himself.

69. *recens*, "new."

70. *Testa*; an earthen-ware jar, probably "a wine-jar." Schmid conjectures that it means "a scent-bottle," but that would be made of glass.

70, 71. Horace concludes by saying that he will not suffer himself to be forced out of the even pace with which he is passing through life. If his young friend will be his companion, he is willing to have him; but he gives him notice, that, if he loiters or hastens on too eagerly, he will neither wait for nor try to overtake him.

EPISTLE III.

We know very little of Julius Florus, to whom this letter is addressed, except that Horace entertained a high opinion of him, and that he was at this period in the suite of Tiberius, who had been sent by Augustus, A. U. C. 734, to reinstate Tigranes in his kingdom of Armenia.

1. *Juli;* it is probable that Florus was a client and *protégé* of the Julian family, and therefore assumed their name.

2. *Augusti privignus;* Augustus, after being divorced from Scribonia, married Livia, the wife of Claudius Tiberius Nero, and mother of the Claudius Tiberius here mentioned. It was not until many years afterwards that he was adopted by Augustus. — *laboro,* "I am anxious."

3. *Thracane;* the Greek form of this word, *Thraca,* instead of *Thracia,* seems to have been the most common among the writers of the golden age. — *Hebrus;* there was a river and a mountain of this name in Thrace. The former is here meant.

4. *freta currentia;* the Hellespont, in which there is a constant current from north to south. — *vicinas inter turres;* these words have been variously explained to mean "towering rocks" (Virg. Aen. III. 536: *Turriti scopuli*) and "walled cities," supposed to be Sestos and Abydos. But it appears that these cities were not exactly opposite to each other, and that they were thirty stadia apart, while the distance from shore to shore at a certain point between the two was only seven stadia; and here, as we learn from Strabo, XIII. 22, there actually was a tower on each side. Horace had himself crossed the Hellespont at this place, and was therefore well acquainted with the locality.

5. *morantur,* "detain." Schmid conjectures from this verse, taken in connection with v. 3, that the army was now on its return.

6. *studiosa cohors;* the band of men of letters who accompanied Tiberius on his expedition. He affected a great love of literature. — *Quid operum struit?* "what work are they about?" — *curo,* scil. *scire,* "I am anxious to know."

7. *sibi sumit,* "takes upon himself."

8. *paces,* "treaties of peace."

9. *Titius;* a young poet, who, it is said, endeavoured to imitate in Latin the style of Pindar. Horace bestows praise rather upon his courage in undertaking this, than upon his success in the performance. He seems, therefore, purposely to select phrases which may bear a double meaning; for *venturus in ora,* scil. *hominum,* "to come into the mouths of men," i. e. to become notorious, was a saying applicable either in a good or in a bad sense. — *non expalluit,* and *ausus,* seem likewise rather to blame his rashness than to predicate success.

11. *apertos;* open to all, "public"; like the reservoirs at Rome.

12. *Ut,* for *quomodo.*

13. *Thebanos modos,* "Pindaric measures."

14. *desaevit et ampullatur,* "does he rage and swell."

15. *Celsus;* the same to whom Ep. I. 8 is addressed. — *mihi;* this word, which gives a tone of playfulness to the severe criticism which follows, cannot well be translated into English. The German *mir* is used in the same sense.

16. *Privatas opes,* "wealth of his own"; not to copy from other writers.

17. *Apollo;* for the temple of Apollo, on the Palatine Mount, in which Augustus had founded a public library.

19. *Grex avium;* i. e. the authors from whom he had pilfered. Horace applies to him the well-known fable of the daw in borrowed plumes.

21. *Quae circumvolitas,* &c.; a metaphor taken from a bee gathering honey.

22. *incultum et hirtum;* a metaphor taken from land which is "uncultivated and rough."

23. *linguam caussis acuis;* i. e. undertake to plead causes in the courts of law.

25. *hederae;* the crowns which were given to poets were made of ivy.

26. *Frigida curarum fomenta; fomenta* are whatever increases care, wealth, &c. These words signify, therefore, "the heartless striving for worldly advantages."

28. *Hoc opus;* i. e. the pursuit of divine wisdom. —*parvi et ampli,* "small and great."

30. *sit tibi curae;* much more energetic than *si tibi curae,* as many editions read.

31. *Munatius;* probably a son of L. Munatius Plancus, Consul A. U. C. 712.

32. *Gratia,* &c.; the metaphor is taken from a wound which has closed badly, and therefore breaks open again.

34. *Indomita cervice feros;* he here likens them to oxen which have not been well broken, and therefore do not pull well together.

35. *indigni,* "in whom it is unbecoming." —*fraternum;* it does not follow from this word that they were half-brothers, as some commentators have supposed.

36. *in vestrum reditum,* "against your return." —*votiva,* "to be sacrificed as a thank-offering."

EPISTLE IV.

THIS Epistle is evidently an expression of the poet's gratitude for the favorable judgment which Albius Tibullus had passed on his Satires, that portion of his works which had been least favorably received. He compliments Tibullus upon the soundness of his judgment, and upon his natural and acquired advantages.

1. *sermonum,* "the satires." —*candide,* "candid," "unprejudiced."

2. *Quid te dicam facere;* a polite mode of putting the question, What are you doing? —*in regione Pedana;* the villa of Tibullus was situated in the district of the town of Pedum, half-way between Tibur and Praeneste.

3. *Cassi;* this Cassius of Parma must not be confounded with the Etrurian Cassius, mentioned Sat. I. 10. 62. —*opuscula;* he applies the diminutive to the writings of Cassius, because he wrote elegies and other short pieces.

4. *reptare,* "to stroll about"; like the Greek ἕρπειν.

5. *sapiente bonoque;* by these words he designates the truly wise man.

6. *pectore,* "a soul"; thus Ovid: *Di quoque pectus habent.*—*formam,* "beauty."

7. *dederunt;* it is not uncommon to find the penult of the 3 pers. pl. of the perfect made short by the poets. Some commentators read *dederant,* because a part of the property of Tibullus, who had espoused the part of Brutus, had before this been confiscated. But the best manuscripts have *dederunt,* and Tibullus retained quite as much of his property as would be called *divitiae.*

8, 9. *majus;* namely, than the art of enjoying the blessings of life, which he possesses. The order of the words is: *Alumno qui sapere et fari possit, et cui,* &c., *quid nutricula optet majus?*

10. *Gratia,* "the gift of pleasing."

11. *mundus victus,* "a genteel mode of living." Bentley, who misses a house, proposes to read, *Et domus, et victus.*

11. *non deficiente crumena,* "a purse which never fails."

13. *diluxisse,* "to have dawned." The idea contained in this line is a very favorite one with Horace; see Od. I. 9. 13; IV. 7. 17, &c.

14. If we accustom ourselves to look upon every hour as our last, we shall receive with greater pleasure any that are allotted to us beyond that.

15. *nitidum*, "sleek."

16. *porcum;* Horace jocosely applies to himself the name which was given to the Epicureans by their enemies. It is probable that the reproach was amply deserved by many, who professed to hold the tenets of the Epicurean school of philosophy only that they might the more freely indulge in every species of sensuality.

EPISTLE V.

TORQUATUS, to whom is addressed this invitation to a simple repast, is thought to have been the son, or, according to Dacier and Sanadon, the grandson, of L. Manlius Torquatus, who was Consul A. U. C. 689. He is the same person to whom the seventh Ode of the fourth book is addressed.

1. *Archiacis lectis;* couches, which derived their name from the inventor or maker, Archias. The Scholiast says that they were short, and suited to moderate-sized houses. — *recumbere; accumbere* is the word commonly used of reclining at table, but *recumbere* is also found, especially among the later writers.

2. *omne*, "any kind of." — *patella;* the diminutive of *patina*, to indicate the frugality of the dinner.

3. *Supremo sole;* i. e. *sole occidente*, "at sunset"; compare Sat. II. 8. 3, note. — *manebo*, "I shall expect you."

4. *iterum Tauro*, scil. *consule*, "when Taurus was for the second term consul." The Romans always reckoned the age of their wine by the consuls under whom it was made or bottled. — *diffusa; diffundere vina* was to pour the wine out of the large casks into smaller vessels or jars, after which they were labelled and ready for use.

5. *Inter*, &c. The wine produced in this part of Campania was very good, but not so expensive as some other sorts.

6. *melius quid*, "any better wine." — *arcesse*, scil. *ad me*, "send it to me." *Arcessere* is used of things, as well as of persons; thus Cic. ad Att.: *ejus librum arcessivi.* — *imperium fer;* a reference to the authority which was exercised by the host, who is called *dominus*, *magister*, and *rex*.

7. *splendet focus;* on holidays and festive occasions the hearth was cleaned, and the Lares polished with wax. — *tibi*, "in honor of you."

8. *Mitte*, "dismiss." — *leves spes;* the hopes, for instance, of wealth and honor.

9. *caussam Moschi;* Moschus is said to have been a celebrated rhetorician of Pergamus; he was accused of poisoning, and his cause occupied at this time the attention of the public.

9. *nato Caesare;* some commentators suppose that the birthday of Augustus is here meant; but as he was born IX. Kal. Oct., Horace would hardly have said *aestivam noctem*. It must therefore be the birthday of Julius Caesar, which was on the Ides of July, and was made a holiday by a decree of the Senate.

10, 11. The lawyers commenced business at a very early hour in the morning; (compare Sat. I. 1. 9, note;) but on a holiday they would of course be able to protract or extend (*tendere*) the night, without injury to their business (*impune*). — *benigno*, i. e. *multo et liberali*.

12. *Quo mihi fortunam*, "what is the good of a fortune to me?" *Quo* is

an old dative for *quoi*, *cui*, scil. *bono*.—*fortunam*, "a fortune." Some editions read *Quo mihi*, *fortuna*, &c., because the accusative *fortunam* seems out of place; but it is only necessary to supply a verb, so often omitted in Latin, such as *optem* or *comparem*, or, as Gesner suggests, *Di dedere*, in order to make the construction clear.

13. *heredis;* Wieland shows that Torquatus was probably the last of his family; if this was the case, the allusion to the heir has more force. In the Ode addressed to him by Horace, IV. 7. 19, 20, there is the same idea.—*severus*, i. e. against himself.

14. *Assidet*, "sits next to"; i. e. "is very near."—*flores;* the ancients always had a profusion of flowers at their feasts.

16. *ebrietas;* not what we mean by intoxication, but the gayety produced by a moderate use of wine.—*designat*, "bring to light."

18. *artes;* such as music, dancing, &c.

19. *Fecundi*, "copious."

20. *Contracta;* in the sense of *angusta;* compare Od. III. 2. 1, *Angustam pauperiem;* we say "narrow circumstances" in the same sense.—*solutum*, "free" from cares.

21. *Haec*, "these things"; i. e. which follow.—*procurare*, "to attend to."—*imperor;* in a middle sense, "I charge myself with."

22. *toral;* by apocope for *torale;* see Sat. II. 4. 84, note.

23. *Corruget*, "wrinkle" the nose, as when it is offended by a disagreeable smell.

24. *Ostendat tibi te;* in order to do this, it must, of course, be very bright.

25. *foras eliminet*, "carry abroad."

25, 26. *ut coëat par*, &c., "that the party may be well matched"; a metaphor taken from oxen or horses yoked together.

27. *coena prior;* an entertainment to which he was previously invited; we should say "a prior engagement."—*potior;* i. e. whom he prefers to our society.

28. *locus est*, "there is room for"; as those he had named are only five, and the table held nine.—*umbris;* see Sat. II. 8. 22, note.

29. *premunt*, "are disagreeable to."—*convivia*, for *convivas*.—*caprae;* the Romans called the smell from the armpit, which they took great pains to avoid by frequent bathing, *capra*, or, more commonly, *caper*.

30. *rescribe*, "write me back word."—*quotus esse velis*, "how many you would be"; i. e. "how many you will bring."

31. *falle*, "escape from"; the Greek λάνθανε.—*clientem;* he is to elude the clients who may be waiting to speak to him, in order that he may not be detained.

EPISTLE VI.

We know nothing whatever of the Numicius to whom this letter is addressed. The letter itself, though in the epistolary form, bears a strong resemblance to the Satires. The poet recommends a calm and dispassionate temper as the only means of attaining happiness; and, in the latter part of the Epistle, ironically recommends wealth, luxury, a high station, &c., as the objects to be sought.

1. *Nil admirari*, οὐδὲν θαυμάζειν; i. e. to look at every thing calmly.

1, 2. *una solaque* is not a pleonasm; *unus*, when thus used, stands for *unus omnium maxime*, and means "chief."

3. *Hunc; hic* is often used to designate some well-known object; here, "that sun" which you behold.

4. *Tempora*, "the seasons." — *momentis*, "periods." — *formidine;* religious "awe."

5, 6. *quid censes*, &c.; if the wonders of the heavens are thus regarded, why should men act differently with respect to the products of the earth and sea. — *munera terrae;* i. e. precious metals, stones, &c. — *maris;* such as pearls, which were highly esteemed, and sometimes sold for enormous sums.

7. *Ludicra;* the public games, and theatrical exhibitions. — *plausus;* the applause which was bestowed upon popular men at the theatre, &c. — *dona;* the offices. — *amici Quiritis*, "of the friendly populace"; this is the most common signification of *Quiris*.

9. *his adversa;* such as poverty, unpopularity, &c. — *miratur*, "regards with passion."

10. *pavor*, θάμβος, "violent emotion." — *utrobique;* i. e. *in cupiendo et metuendo*.

11. *exterret*, ἐκπλήττει, "agitates."

12. *quid ad rem*, "what is it to the purpose?" "of what consequence is it?"

14. *Defixis oculis*, "with fixed gaze"; like one struck with wonder.

16. *Ultra quam satis est*, "beyond measure," in allusion to the Aristotelian doctrine, that virtue is a mean lying between two extremes.

17. *I nunc;* these words show that what follows is spoken in irony. — *argentum*, "silver plate," vases, &c. — *aeraque*, scil. *Corinthia*, "bronzes"; large sums were paid for articles both of silver and bronze, especially if they were the workmanship of celebrated artists.

18. *gemmis;* "engraved gems" were not only set in rings, but also in drinking-cups, and ornaments of various kinds. — *Tyrios colores*, "purple robes"; the Tyrian purple dye was the most valuable.

19. *loquentem*, "making a speech" in public.

20. *forum pete;* i. e. for the purpose of business.

21, 22. *Ne plus*, &c.; many commentators have found a difficulty in these lines because they imagine that Horace in it ironically recommends him to seek a rich wife, and they cannot see the connection between this and spending the day in the Forum; but Horace only means, Be early and late at your business, in order that you become very wealthy; but instead of simply saying this, he makes a passing thrust at fortune-hunters, and turns the sentence, "In order that you may be as rich as Mutus"; some man of low origin who had obtained a large dowry with his wife. — *emetat*, i. e. *metat ex agris*.

23. *mirabilis*, referring to *nil admirari*, v. 1, ζηλωτός, "an object of envy."

24. *Quicquid sub terra est;* i. e. gold, silver, &c.

26. *Porticus Agrippae;* the *Porticus Neptuni*, or *Argonautorum*, built by Agrippa after his naval victory, A. U. C. 729. — *via Appi;* this road, called the *regina viarum*, was the most frequented by the wealthy.

27. *Numa quo devenit*, &c.; namely, to death or to the lower regions.

29. *fugam morbi;* some medicine to drive away the disease. — *recte vivere*, "lead a happy life."

30, 31. *fortis;* because it requires courage to abandon sensual pleasures. — *Hoc age*, "give your attention to this."

31, 32. *putas*, "(but if) you think." — *ut lucum ligna;* as you consider a sacred grove to be a collection of trees.

32. *occupet*, "anticipate."

33. *Cibyratica; Cibyra magna*, a city of Phrygia, celebrated for its manufactures, and especially its iron-works. — *Bithyna;* Bithynia was a wealthy, commercial country; its towns, Chalcedon, Nicomedia, Nicaea, and others, made it the seat of commerce on the Black Sea.

34. *rotundentur*, "let the round sum be made up."

35. *quae pars;* i. e. a fourth thousand.

36. *Scilicet*, like *I nunc*, above, shows that he is speaking ironically.

37. *genus*, "high birth." —*formam;* see Ep. I. 4. 6, note.

38. *Suadela*, Πειθώ, the goddess of persuasion. — *Venus;* who was the goddess of grace and elegance, and of the art of pleasing.

39, 40. He means that a rich man stands higher than a poor king. The king alluded to is Ariobarzanes, of whom Cicero, Ad Att. 6. 1, had said: *Nihil illo regno spoliatius, nihil rege egentius.* His subjects, whom he sold for slaves, were his only wealth, but they stood in such bad repute that few persons would buy them.

40. *Ne fueris hic tu*, "do not be such a one." —*Chlamydes*, &c.; this anecdote of Lucullus is related also by Plutarch in his Life of Lucullus, c. 29, and there it appears that these *chlamydes* were rich purple robes.

41. *scenae*, "for the theatre." —*praebere*, "lend."

42. *Qui*, for *quomodo.*

44. *tolleret;* the subject is the ædile, who was giving the show.

46. *fallunt*, λανθάνουσι, "escape the observation of." —*furibus;* this is a term often applied to slaves, especially by the writers of comedy.

46 – 48. *Ergo*, &c.; the poet here returns to the position from which he set out.

49. *species*, "the pomp of office." —*gratia*, "popular favor."

50. *qui dictet nomina;* one of the means employed by those who wished to gain popularity was to address by name every one whom they met, as this was flattering to the pride especially of the lower orders. As they could not know the name of every one, they kept slaves, called *nomenclatores*, who accompanied them, and whispered to them the names of those to whom they ought to speak.

51. *Qui fodicet latus*, "to jog his side," and thus call his attention.

51, 52. *dextram porrigere*, "to stretch out his right hand," in order to shake hands with some influential person. — *trans pondera;* these words have received a great number of interpretations; but the best commentators agree in translating them "across any obstacles that may be in the way." Orelli suggests that they may allude to the goods exposed upon the counters of shops, over which the candidate would have to reach in order to shake hands with the proprietor.

52. *Hic multum*, &c.; this is the remark of the nomenclator. —*in Fabia*, "in the Fabian tribe." — *Velina;* the *tribus Velina* was one of the last added, A. U. C. 513, and made up the number to thirty-five.

53, 54. *curule ebur*, for *sellam curulem.*

54. *importunus*, "obstinate"; unmanageable. —*adde;* give him the title.

55. *adopta*, "adopt him" into your family.

56. *lucet*, "day breaks"; i. e. as soon as day breaks; this elliptical mode of expression expresses the haste and eagerness of the action.

57. *Quo ducet gula;* i. e. to the market.

58. *plagas*, *venabula*, *servos*, for *servos cum plagis et venabulis.*

59. *Differtum*, "crowded." —*populum;* Bentley has substituted *Campum*, objecting to the phrase *transire populum;* but it occurs likewise in Catullus, 68. 60, and Livy, XXII. 50. 9.

60. *Unus;* a single one of all that he took with him.

61. *Crudi*, "before we have digested our food." —*lavemur*, "let us bathe," in order to promote digestion and gain a fresh appetite; a most dangerous practice.

62. *Caerite cera*, i. e. *tabula*, "worthy of infamy"; *in Caeritum tabulas referri* was a punishment inflicted by the Censor, and was equivalent to a degradation into the lowest class. The town of Caere (Agylla) had been

presented by the Romans with the rights of citizenship, but without the privilege of voting. To be placed *in tabula Caeritum* was therefore equivalent to being deprived of this privilege.

63. *remigium*, for *remiges*, "the crew."

64. *Cui potior patria*, &c.; the allusion is to the disobedience of the followers of Ulysses, who, in defiance of his command, killed the cattle of the Sun, for which they were punished by the loss of their ship, Odyss. λ. 271 – 398.

65. *Mimnermus;* an elegiac poet, a native of Colophon and a contemporary of Solon. The passage to which it is probable that Horace refers has been preserved in a fragment of his writings by Stobaeus Florileg. LXIII. 16: Τίς δὲ βίος, τί δὲ τερπνὸν ἄτερ χρυσέης Ἀφροδίτης; Τεθναίην, ὅτε μοι μηκέτι ταῦτα μέλοι.

67. *Vive, vale!* See Sat. II. 5. 110, note. — *istis*, scil. *quae dixi*.

68. *Candidus*, "frankly."

EPISTLE VII.

Maecenas, to whom, amid domestic and political disappointments, the society of Horace had almost become necessary, appears to have expressed somewhat strongly his displeasure at the prolonged absence of the poet. In this Epistle he evidently intends to come, once for all, to a clear understanding with this person. Full of gratitude for the many benefits which he had received, he yet firmly, though with the utmost delicacy, declares that his independence is dearer to him than any other consideration, that he must be allowed to consult his own taste and convenience as well as his own health, and that if Maecenas feels himself aggrieved by this determination, he is ready to give back his favorite Sabine farm to the giver, and to return to the poverty and independence in which he passed his early years.

This Epistle was evidently written during the latter part of the poet's life. Sanadon and Schmid assign it to the year 731 U. C.

1, 2. The first two lines are probably a repetition of the exact words used by Maecenas in reproaching him for his prolonged absence. — *Quinque dies;* this only means "a few days"; the modern Italians say *quattro*, the Germans *ein paar Tage*, and we ourselves "two or three days." — *Sextilem totum*, "the whole (month) of August." Sextilis, afterwards called Augustus in honor of the emperor, was originally, before Numa added January and February, the sixth month.

5. *veniam*, "indulgence." — *ficus prima;* the first figs ripen in Italy at the end of August. At this period, the malaria has always prevailed at Rome.

6. *Designatorem;* the Roman *designator* answered to the modern undertaker. — *decorat*, "adorns with"; used facetiously for *stipat*. — *lictoribus;* the undertaker's "attendants"; the term is applied jokingly.

7. *pueris*, "children"; not merely "boys."

8. *opella;* the diminutive expresses the petty nature of the business for the sake of which men sacrifice their health and life.

9. *resignat*, "opens"; i. e. by the death of the testators.

10. *bruma*, for *hiems*.

11. *Ad mare*, "to the sea-side"; probably to Tarentum.

12. *Contractusque leget*, "and, passing his time in retirement, will read." Various other explanations of *contractus* have been given, such as "covering from the cold," "taking in sail" (metaphorically), &c.

13. The spring commences with the westerly winds, about the sixth of February, in Italy, and the swallows arrive a fortnight later.

14. *Calaber hospes;* it is probable that the vulgar liberality with worthless things recorded in this anecdote was proverbially imputed to the Calabrians. In England it is in the same manner thought peculiar to one or two places, and is, for instance, often called a Bristol compliment.

15. *Tu me fecisti locupletem;* he means that Maecenas had not given him such worthless gifts, and need not therefore fear that it is from ingratitude that he disregards his wishes. — *sodes*, "if you please."

16. *Benigne*, "you are very good"; declining the offered gift.

18. *Tam teneor*, "I am as much obliged."

21. *Haec seges*, "a field thus sown."

22. *dignis;* i. e. *iis, qui digni sunt, in quos beneficia conferantur.*

23. *Nec tamen ignorat*, &c.; he knows the difference between real money and lupines; i. e. he knows the value of what he gives. Children, it appears, used to have lupines to play with as though they were pieces of money.

24. *Dignum praestabo me*, scil. *donis tuis.* — *etiam pro laude merentis*, (for my own sake and) "also for the sake of your praise who deserve it of me"; in other words, he will show himself worthy of the liberality of Maecenas, in order that the praise of knowing how to select fitting objects for his generosity may be awarded to him.

25 – 28. If you demand that I shall never leave you, you must restore my youthful health and strength.

26. *angusta fronte;* this, strange to say, was thought a beauty, and the hair was even brought over the forehead as far as the eyebrows, in order to make it appear narrow.

27. *dulce loqui;* the infinitive is the object.

28. *Inter vina fugam* must be taken together, and not *inter vina maerere.*

29. *vulpecula;* this word is found in all the manuscripts; but Bentley, alleging that a fox could not creep into a basket, nor eat corn, has changed it into *nitedula*, a field-mouse, and has been followed by many subsequent editors. But it is a sufficient answer to this objection, that the moral is the only thing considered in these old fables, and not the probability, and that Bentley's reasoning would apply to almost every one of Aesop's fables.

33. *cavum artum*, "the narrow chink."

34. *Hac imagine*, "by this picture"; i. e. the fable.

35. *somnum plebis;* the sound "sleep of the poor," which is not disturbed by indigestion. — *satur altilium*, "sated with delicacies"; literally, "with fat poultry."

37. *verecundum*, scil. *me.* — *rex;* by this term the patronized seem to have addressed their patrons.

38. *Audisti;* i. e. *dictus es.*

39. *laetus*, "cheerfully."

40. *Haud male Telemachus*, scil. *respondit.* The reference is to the fourth book of the Odyssey, 601 – 609, where Telemachus declines the horses offered by Menelaus. — *patientis*, πολυτλάντος; much-enduring.

41. *ut*, for *utpote.*

45. *vacuum*, scil. *a turba.* — *imbelle;* compare Sat. II. 4. 34.

46. *Philippus;* L. Marcius Philippus, one of the most successful and eloquent pleaders of his time; he is frequently mentioned by Cicero.

47. *Clarus*, "distinguished."

48. *Carinas; Carinae* was the name given to a part of the Esquiline, where stood the house of Philip; it probably derived its name from the fact that the curve which the street made resembled the keel of a ship.

50. *Adrasum*, "just shaved."

51. *proprios ungues*, "his own nails"; this was generally done by the barber.—*leniter*, "leisurely"; it was this easy, comfortable manner which attracted the notice of Philippus.

52. *non laeve*, "not awkwardly"; by the figure *litotes*, for "very skilfully."

53. *unde domo*, "where he lives."

55. *Menam;* this name, which is that of a slave or a *libertinus*, contains the answer to the question *quo patre*, since they were esteemed *patre nullo nati*, as *Vulteium* does that of the question *quove patrono*.

56. *Praeconem*, "an auctioneer."—*sine crimine notum*, "a man of good character," which the *praecones* generally were not.

57. *properare* and *cessare* are governed by *narrat.*—*loco*, "in the proper season."—*quaerere*, "to seek (money)."

58. *pareis;* i. e. "of his own class."—*lare certo*, "having a fixed dwelling."

59. *Campo;* the Campus Martius, the regular place for gymnastic exercises.

60, 61. The words of Philippus.

62. *Benigne;* see above, v. 16, note.

64. *negligit aut horret*, "he either does not care for you, or he stands in awe of you."

65. *tunicato;* it was only the laboring classes who went out without the toga.—*scruta*, γρύτη, γρυτάρια, "rubbish," "trumpery."

66. *Occupat*, "catches him"; i. e. suddenly finds him.—*salvere jubet*, "wishes him good day."

67. *Excusare laborem;* i. e. *se propter laborem*.

68, 69. *quod non providesset eum*, "that he had not seen him first"; i. e. before he was seen and saluted by him.

69. *Sic*, "on this condition."

72. *dicenda tacenda*, ῥητὰ καὶ ἀῤῥητα, "things proper and improper."

73. *dimittitur;* i. e. he did not go without a hint.—*Hic;* i. e. Menas.

74. *piscis*, "like a fish."

76. *indictis;* the Latin holidays, which lasted four days, did not take place at any stated time, but were appointed and proclaimed by the Consul.—*Latinis*, scil. *feriis*.

77. *mannis;* small horses of a Gallic breed, here put for the carriage which they drew.

79. *requiem*, "a place for repose."—*risus*, "amusement."

82, 83. Markland reads *Mercatus*, (*ne—morer*) *ex nitido*, &c.; because, he says, *mercatur* is a repetition of what is already contained in *persuadet uti mercetur*. But this is not the fact, for *persuadet* does not mean that he succeeds in persuading, but that he employs himself in trying to persuade.

83. *ex nitido*, "from a spruce cit" or "cockney."

84. *crepat mera*, "prates of nothing else but" *sulcos et vineta*.

85. *Immoritur studiis*, "kills himself with his business." *Studiis* is the dative.

87. *mentita*, "has deceived him."

88. *media de nocte*, "before daybreak."

89. *Arripit* expresses his impatience.—*iratus*, "angry" with himself.

90. *Quem simul*, for *simul atque*.

91. *Durus*, "severe" towards yourself.—*attentus*, "intent upon gain."—*nimis* qualifies both adjectives.

94. *Quod*, like the Greek ὅ for δι' ὅ, "wherefore."—*Genium;* every man was supposed to have a Genius, who protected him through life.

96, 97. *quantum dimissa petitis praestent*, "how much that which he has abandoned is better than that which he has sought."

98. The sense is, Let each adopt the mode of life which is best suited to him. — *verum est;* i. e. *aequum est ac decet.*

EPISTLE VIII.

Celsus Albinovanus, to whom this letter is addressed, is the same who is mentioned in the third Epistle, v. 15. He was at this time in the suite of Tiberius in Asia, and apparently his secretary. He seems to have had a large share of vanity, and to have sought to enter into correspondence with Horace. The poet gratifies his wish, but gives such a melancholy picture of himself, that Celsus will not be likely to desire a continuation of the intercourse.

This Epistle must have been written soon after the third of this book, A. U. C. 734.

1. *gaudere*, χαίρειν, the same as *salvere.* — *bene rem gerere*, εὖ πράττειν. Both expressions are borrowed from the Greek; the meaning is, "Bear to him my salutation and best wishes."

2. *rogata*, scil. *a Celso.*

3. *quid agam;* compare Sat. I. 9. 4, note. — *multa et pulchra minantem*, "that forming many, and those (*et*, for *et ea*) glorious plans."

4. *recte*, "happily," "contentedly."

5. *momorderit*, "has nipped."

6. *longinquis;* rich men frequently had large flocks in Calabria and Lucania.

8. *Nil audire velim;* I will not follow any advice. See Ep. I. 1. 48, note.

10. *Cur*, in the sense of *propterea quod.* Compare Od. I. 33. — *veterno*, "lethargy."

12. *ventosus*, "unstable," "inconstant"; shifting like the wind. Horace had a house at Tibur.

13, 14. *Post haec percontare, ut valeat*, &c. — *quo pacto rem gerat*, "how he gets on"; namely, in the duties of his office. — *juveni;* Tiberius, who was about twenty-two years of age. — *cohorti;* see Ep. I. 3. 6, note.

15. *Recte* has reference to the three verbs *valere*, *gerere*, and *placere.*

17. *nos*, "we"; i. e. your friends. He means, If Celsus is not altered by his good fortune, his friends likewise will remain unaltered in their affection for him.

EPISTLE IX.

In this elegant Epistle, Horace recommends his friend Septimius to Claudius Tiberius Nero, who was then about to proceed to Asia. (Compare Ep. I. 3.) If, as seems probable, this Septimius is the same person mentioned, Ep. I. 3, under the name of Titius, this letter of introduction accomplished its purpose in procuring for him an appointment about the person of Tiberius. It must have been written A. U. C. 734.

1. *nimirum intelligit unus*, "assuredly knows better than any one else"; said jokingly. — *unus;* see Ep. I. 6. 1, 2.

3. *Scilicet* calls attention to what follows, and means "only think." — *tradere;* stronger than *commendare.*

4. *legentis honesta;* a compliment to Tiberius upon the good judgment with which he chooses his friends.

6. *Quid possim*, "what influence I have with you."

8. *mea*, "my influence."

9. *mihi commodus uni;* exerting it only for my own advantage.

11. *Frontis urbanae praemia*, "to (seek) the rewards of worldly assurance"; *frons urbana* is the brazen forehead of those who live in cities.—*descendi*, scil. *in arenam;* a metaphor taken from gladiatorial shows, as is also *praemia*.

12. *laudas*, "you approve."

13. *gregis; grex* here means the same as *cohors*, Ep. I. 3. 6.—*fortem hominemque*, "a man of courage and energy."

EPISTLE X.

Horace, in this letter, which is addressed to his bosom-friend, Fuscus Aristius, expatiates upon his love of the country, and recommends contentment and moderation in our desires.

1. *salvere jubemus;* see Ep. I. 7. 66, note. Horace uses the plural as including all who, like himself, are lovers of the country.

3. *at cetera;* the older editions all read *ad cetera;* but Obbarius shows that a strong antithesis is here required.

4. *quicquid negat alter, et alter*, scil. *negat*.

5. *Annuimus pariter (ut) vetuli*, &c.

6. *nidum;* he means, of course, Rome.—*laudo*, "prefer."

7. *circumlita*, "overgrown."

8. *Quid quaeris?* i. e. "What could you have more?"—*Vivo et regno*, "I live and reign"; i. e. I enjoy life and am as independent as a king.

9. *ad coelum fertis*, "praise to the skies."—*rumore secundo;* with applauding noise, i. e. "with noisy applause."

10. *fugitivus*, scil. *servus.*—*liba recuso;* cakes made with honey, and therefore rather clogging to the taste, were offered to the gods, especially to Bacchus, Ceres, and Pan; and the priests, whose perquisite these cakes became, fed their slaves upon them. Horace compares himself, escaping from the cloying pleasures of the city, to a slave running away from his master to escape this food. It has been conjectured from this verse, that this Epistle was written by Horace during his absence from Rome, which is referred to in the seventh Epistle, when Maecenas had given him leave of absence for a few days, and the poet extended it to several months.

12. *naturae convenienter*, "agreeably to nature."

13. *domo;* a form of the dative.—*area*, "a site."

14. *beato*, "rich."

16. *Canis*, "the dogstar," Sirius.—*momenta*, i. e. *movimenta;* the period in which Leo moves through the sky, or rather during which the sun is in Leo. The modern Italians call the hottest season *Sole del Lione*.

17. *accepit solem;* the lion is represented as being wounded by the rays of the sun, which, according to Homeric phrase, are darts.

18. *minus divellat* must be taken together. Döring and others read *depellat;* but the idea of broken sleep is common in all languages.

19. *Libycis lapillis;* floors of Numidian marble.—*olet;* because the floors were sprinkled with perfumes.

20. *tendit*, "strives." The aqueducts of Rome were on a scale of extreme magnificence, and the water was carried through pipes of lead or clay.

22. *Nempe*, &c., "Why, trees are planted among the variegated columns"; i. e. in the *impluvium*, or inner court of the houses.

23. *longos quae prospicit agros;* which has an extensive view of the fields.

24. *expellas furca*, "you may drive out with a pitchfork"; a proverbial expression, signifying "ignominiously."

25. *furtim*, "imperceptibly."

26, 27. *contendere callidus nescit*, "is not able skilfully to compare." — *Sidonio ostro;* no purple was thought equal to the Tyrian. — *Aquinatem;* Aquinum was a Volscian town, in which it seems they made an imitation of the Tyrian purple from sea-weed.

31. *quatient;* will shake, i. e. "make to tremble." — *mirabere;* compare Ep. I. 6. 1, 9, notes. — *pones*, for *depones*.

33. *vita praecurrere*, "to outrun"; i. e. to surpass in (the true enjoyment of) life.

34. The poet proceeds to illustrate his subject by the well-known fable, which, as Aristotle tells us, (Rhet. II. 20. 5,) Stesichorus narrated to the citizens of Himera, when they sent to request Phalaris, tyrant of Agrigentum, to take command of their troops.

37. *violens*, "passionate."

40. *improbus*, "slavishly." But the word has been interpreted in many different ways. — *atque* has great force, like the Greek καὶ οὕτω; "he carries a master, and, what is more, he will serve him for ever."

41. *parvo nesciet uti;* he will not know how to live in moderate circumstances.

42. *sua res*, "his property."

43. *uret*, "will gall."

44. *Laetus sorte tua*, "if you are satisfied with your lot."

46. *Cogere*, "accumulate," "scrape together." Compare Od. III. 3. 51.

47. *Imperat aut servit*, &c. This is the reason why he wishes his friend to warn him, because he who is not the master of his money is its slave.

48. *Tortum digna*, &c. The sense of this verse is very clear, namely, that it should follow rather than lead. But it is uncertain whence the metaphor is derived; the simplest explanation is, that it is taken from animals led by a rope to the altar.

49. *dictabam;* the Romans very commonly made use of an amanuensis, and Horace would the more readily do it, on account of his weak eyesight. — *post fanum putre*, "behind the crumbling temple." — *Vacunae;* the goddess of leisure. This would indicate to Fuscus the ease and freedom from care of the poet's present life.

50. *Excepto quod non simul esses; quod non simul esses* is the subject to *excepto*.

EPISTLE XI.

It appears that one of the poet's friends, named Bullatius, has undertaken a journey to Asia Minor for the purpose of getting rid of ennui. Horace here invites him to return, and to seek happiness in the enjoyment, with a contented mind, of the blessings which he possesses.

1. *Quid tibi visa Chios;* what did Chios seem to thee? i. e. "what did you think of Chios?" — *nota*, "celebrated," as the birthplace of Alcaeus and Sappho, as well as on account of the beauty of its women, and the excellence of its wines.

2. *concinna*, "pretty." — *Sardis*, generally *Sardes*, *ium*.

4. *Campo;* the Campus Martius.—*sordent,* "appear mean."

5. *An venit in votum;* compare Sat. II. 6. 1, note.—*Attalicis ex urbibus;* one of the cities, as Pergamus, Tralles, Thyatira, &c., which belonged to the empire of Attalus, and were by him bequeathed to the Roman people.

6. *Lebedum;* Lebedus had lost a great part of its inhabitants, who had been transplanted by Lysimachus to Ephesus.

7–10. Many commentators suppose these lines to be spoken by Bullatius, chiefly because they say that Horace, never having been in Asia Minor, would not say *Scis, Lebedus quid sit.* But Horace fought at Philippi, and it is more than probable that, previously to that battle, he served in the army of Brutus in Asia Minor. But even if this were not the case, he might be very well acquainted with the character of Lebedus.

7, 8. Gabii and Fidenae were insignificant villages in Latium.

8. *tamen illic vivere vellem;* yet (if such were my lot) I would be content to live there.

10. *Neptunum,* i. e. *mare.*

11. *Sed neque,* &c. The idea in the following passage is this: However well we may be contented with any place while we are there, we should not select it for our residence merely because we are weary of another mode of life. Thus a person who has been spattered with mud on a wretched road, and is glad to reach a tavern, would not, on that account, desire to pass his life there, &c.—*Capua Romae;* this was the Appian Way, which, it seems, (Sat. I. 5. 6,) was in a very bad state.

13. *balnea;* the predilection of the Romans for warm baths is well known.

14. *plane,* "altogether."

15. *auster;* the south wind in the Mediterranean is the most dangerous.

17. *Incolumi,* "to a man in his senses."—*facit (idem) quod,* "are to him the same as."

18. *Paenula;* a warm cloak or mantle used principally in travelling.—*campestre;* a small apron, worn by those who engaged in gymnastic exercises.

21. *Romae laudetur;* i. e. live at Rome, and praise Samos, &c., though at a distance from them.

22. *fortunaverit,* "shall have blessed"; the same as *beatum fecerit.*

23. *in annum,* "to a future time."

26. *arbiter,* "which commands a view."

27. *Coelum,* "the climate."

28. *Strenua inertia;* an active, i. e. fretting, inactivity.

28, 29. *navibus atque quadrigis;* i. e. "by travelling over sea and land."

30. *Est Ulubris,* "it is (even) at Ulubrae." Ulubrae was a small place near the Pontine marshes, and it is here introduced as one of the most insignificant and least attractive places that could be named.—*animus aequus,* "an even disposition."

EPISTLE XII.

This Epistle, like the ninth, is a letter of introduction; it is addressed to the same Iccius to whom Od. I. 29 is inscribed, and recommends to his notice one Pompeius Grosphus, an intimate friend of the poet.

A great difference of opinion exists respecting the main design of a large part of this Epistle. Most commentators suppose, with Wieland, that Iccius was a person who had originally pretended to be a lover of philosophical studies, who suddenly threw aside his books and joined the expedition of

Aelius Gallus, A. U. C. 729, against Arabia, in the hope of enriching himself with the treasures of that country, and after the failure of that expedition became steward of Agrippa's Sicilian possessions, where he was always grumbling at his lot, and resorting to every means for acquiring wealth. If this is a correct description of the character of Iccius, the Epistle addressed to him by Horace is a bitter irony. But Fr. Jacobs (Rheinisch. Museum für Philologie, 1828, pp. 1-17) has successfully defended the character of Iccius, and shown that he was really devoted to science, and that poverty induced him to take part in the Arabian expedition, and afterwards to accept the charge of Agrippa's Sicilian property. Here he pursued his studies under the most unfavorable circumstances, and Horace in this letter endeavours to encourage and console him.

We learn from some political information at the close of the Epistle, that it was written in the autumn of 734 A. U. C.

1. *Fructibus*, "the income"; which was probably collected by himself in kind.

2. *recte*, i. e. *sapienter*. — *non est ut*, &c.; because, according to Horace, the person who has enough has every thing; *non est ut*, like the Greek οὐκ ἔστιν ὅπως, "it is impossible that."

4. *cui rerum suppetit usus*, "who has the enjoyment of a sufficiency"; in the word *usus*, it is implied that it is not his property, but that he has the enjoyment of it.

5. *Si ventri*, &c.; i. e. "if you have a good digestion, and are free from pleurisy and gout"; by which he means, if you enjoy good health.

7. *in medio positorum*, "of the things placed before you," i. e. the dishes on the table. — *abstemius* governs the genitive.

8. *urtica*, "sting-nettles." The tops of young nettles are eaten as a vegetable in many parts of Europe. Some critics suppose *urtica* to be a kind of fish, of a polypous nature, because nettles would be included under the preceding *herbis*; but Horace, like many other authors, is fond of placing the particular after the general in this way. — *sic vives protinus, ut*, "you will go on living thus, although"; *ut*, for *quamvis*.

9. *inauret*, "should gild you over"; i. e. make you inordinately rich.

12. *Democriti*; Democritus, the Abderite, was the founder of the atomic theory adopted by Epicurus, and was so absorbed in his philosophical contemplations as to neglect entirely his worldly interests.

13. *peregre*, "abroad"; i. e. absorbed. — *velox*, "winged."

14. *inter scabiem*, &c.; i. e. surrounded by men who are only eager for gain.

16. *Quae mare compescant caussae*, "what causes the ebb and flow of the tide." — *quid temperet annum*, "what orders the seasons of the year."

17. *sponte sua jussaene*; i. e. without any law, independent of any higher power, or in appointed courses.

18. *Quid premat*, &c., "what causes the moon to wane and to increase."

19. *concordia discors*; i. e. apparent discord, but real harmony.

20. *Empedocles*; he taught that the world was produced by the alternate attraction (φιλία) and repulsion (νεῖκος) of the composing elements. — *Stertinium* (i. e. *Stertinianum*) *acumen*, for *Stertinius*.

21. *seu pisces seu porrum*, &c.; i. e. whether you live luxuriously or sparingly. Fish was considered a great luxury at Rome, and high prices were paid for it. — *trucidas*; there is here an allusion to the Pythagoreans, who thought there was an animated soul in all organized bodies.

22. *Utere*, "treat as a friend." — *ultro* expresses readiness to give it.

24. *Vilis amicorum est annona*, "friends are purchased cheap." — *deest* is a monosyllable.

26, 27. The final subjection of the Cantabri by Agrippa, the expedition of Tiberius into Armenia, and the submission of Phraates to Augustus occurred A. U. C. 734.

27. *Armenius* must here stand for *Armenii;* it cannot refer to Artaxias, because he was driven from his throne before the arrival of Tiberius.

27, 28. *jus imperiumque Caesaris accepit*, "has acknowledged the laws (i. e. commands) and the supremacy of Caesar."—*genibus minor*, i. e. "submissively."

29. An abundant harvest, which was doubtless in a great measure owing to the revival of agriculture consequent upon the restoration of internal peace and security.

EPISTLE XIII.

Horace had committed to the care of one Vinius Asella some of his poems, which were to be delivered to Augustus. In this playful little piece, he renews the instructions which he had given him, and urges him to be prudent and delicate in the execution of his commission.

2. *reddes*, the future for the imperative, "you will be sure to deliver."—*signata;* a hint to Vinius not to break the seals.

3. *Si validus, si laetus erit*, "if he shall be in good health and spirits."

4. *studio nostri*, "out of zeal for me."

5. *Sedulus*, "through importunity."—*vehemente*, "excessive."

6. *uret*, "should gall."

8. *ferus impingas*, "clumsily knock up against"; he bids him not to do like an ass tired of its burden, which knocks the packsaddles against the wall.

9. *fabula*, "the town talk."

10. *lamas*, "pools of water."

11. *Victor propositi*, "when you have accomplished your purpose."

12. *sic positum*, "so placed," i. e. "in such a position."

13. *ut rusticus agnum;* lambs were always carried to market.

14. A drunken slave carries a ball of wool in such a way as to be immediately detected. The incident is said to be taken from a comedy by an old writer, Vectius Titinius.

15. *conviva tribulis*, "a guest from the ranks of the common people." Those who kept no slaves would themselves carry the slippers with which they entered the dining-room, and a cap to wear on returning home.

16. *Ne vulgo narres*, "do not tell everywhere."

18. *nitere porro*, "push on."

19. *ne titubes*, "that you do not stumble"; an allusion to his name.—*mandata*, scil. *carmina;* if he should stumble he might injure his load, i. e. that which is committed to his charge.

EPISTLE XIV.

It appears from this Epistle that Horace had appointed a very unqualified person, at his own request, to be bailiff or manager of his farm; namely, one who had all his life been accustomed to the bustle and excitements of a large city, and who had no taste for the retirement and hard labor of country life. This man had complained to Horace of his lot, and the poet

now answers him, and argues with him on the unreasonableness of his repinings.

We have no means of judging of the date of this Epistle, but it evidently is one of the poet's later productions.

1. *Villice;* the bailiff was generally either a slave or a freedman. — *silvarum;* the poet's farm consisted partly of woods, (see Od. III. 16. 29, Sat. II. 6. 3,) from which no inconsiderable portion of his income was probably derived. — *mihi me reddentis;* Horace probably means this literally. When at Rome he was at the command of his patrons, and it was only when in the country that he, as it were, belonged to himself.

2. *quinque focis,* "five hearths"; i. e. five families. In England at no very distant date, and in France and Germany to this day, they reckon the number of families as so many hearths.

3. *bonos patres;* it is difficult to decide who these *boni patres* were. Schmid and many others suppose them to have been the tenants of Horace. But there will be more point in the passage if we supply *olim,* and suppose Horace to reprove the steward, a mere slave, for grumbling at the poverty of a place, which, before it came into his possession, had supported five sturdy farmers. Instead, however, of simply expressing it thus, he says that "it sent them to Varia," their county-town, to transact business, elect officers, &c. Thus he marks more strongly the difference between their condition and the steward's.

4. *spinas animo;* by the thorns, to be eradicated from the mind, he means anxieties, vain desires, &c.

5. *melior sit Horatius an res,* "whether Horace or his property is better cultivated."

6. *Lamiae;* Lucius Aelius Lamia, the poet's intimate friend; see Od. I. 26; III. 17. The brother whose death he was lamenting was Quintus Aelius Lamia.

9. *obstantia rumpere claustra;* the metaphor is taken from the chariot-races, when the horses stood behind bars, *claustra,* until the signal was given for admitting them into the course, *spatia.*

11. *nimirum,* "naturally."

14. *mediastinus;* this word is derived from *medius,* as *clandestinus* is from *clam,* and signifies *servus medius qui omnibus debet parere,* a slave of all work, who had to do whatever he was ordered by any of the household. — *tacita prece;* he did not venture to utter his wishes aloud.

18. *eo disconvenit,* "hence there is a difference."

19. *tesqua,* "wildernesses"; a Sabine word, which the bailiff had probably made use of.

21. *uncta,* "savory"; it can hardly signify, as it sometimes does, dirty, greasy.

23. *Angulus iste,* "that nook"; the contemptuous expression which the bailiff applied to his farm.

25. *tibicina;* the tavern-keepers always had female performers on the pipe in their employment.

26. *Ad strepitum,* scil. *tibiae.* — *salias,* for *saltes,* and *gravis* both express the clumsy and heavy movements of the slaves. — *et tamen;* this passage, in connection with what precedes, intimates that, if the bailiff will zealously perform the work of the farm, he will have no time to feel ennui.

28. *strictis frondibus;* we learn from Virgil that they fed cattle partly upon leaves.

29. *rivus;* the name of this stream was Digentia; see Ep. I. 18. 104.

31. *quid nostrum concentum dividat;* what causes a break in our harmony, i. e. "what makes us differ."

32. *tenues*, "delicate," "fine." — *nitidi*, for *nitentes unguento*.

33. *immunem;* favored above the rest of her lovers, from whom she exacted large presents; hence he calls her *rapax*.

34. *bibulum*, for *bibentem*. — *media de luce;* compare Sat. II. 8. 3, note.

36. *sed (puderet) non incidere*, "not to break off."

37. *istic*, i. e. "in the country." — *obliquo oculo*, "with envious eye."

38. *Limat*, "diminishes." This supposed effect of the evil eye has ever been a common superstition in all countries. — *venenat;* a metaphor taken from a serpent.

39. *Rident vicini (me) moventem;* the worst that my neighbours do is to laugh at me, when I hoe the ground myself.

40. *diaria;* the scanty "daily allowance" of city slaves.

42. *calo argutus*, "the cunning house-slave."

43. *bos piger*, "the slow ox." Orelli places the comma after *bos*, but it is just the slowness of the ox, and his consequent unfitness for that which he desires, that gives point to the comparison.

44. *censebo*, "I will give it as my judgment." This is the form in which the Senators decided on matters brought before them.

EPISTLE XV.

A CELEBRATED physician, named Antonius Musa, had persuaded Horace to try the effect of cold water, instead of the enervating warm springs of Baiae. The poet resolved to pass the remainder of the winter at either Velia or Salernum, and in this Epistle solicits from his friend, Numonius Vala, who probably owned property in the neighbourhood, such information respecting those towns as might enable him to decide between them.

The mention of Antonius Musa, whose fame and fortune were made by his successful application of the cold-water cure in the case of Augustus, enables us to fix the year 731 U. C. as the date of this letter.

1. The construction of the first five-and-twenty lines is, perhaps intentionally, very careless. The order of the words is as follows: *Par est te nobis scribere, nos tibi accredere* (v. 25), *quae sit hiems Veliae, quod coelum Salerni, quorum hominum regio et qualis via* (v. 1, 2), *utrum populum major frumenti copia pascat, collectosne bibant imbres puteosne perennes jugis aquae* (v. 14, 15, 16), *uter tractus plures educet lepores, uter apros, utra aequora magis celent pisces et echinos* (v. 22, 23). The remainder is all parenthesis. — *hiems*, "temperature." — *Veliae;* Velia was situated in Lucania. — *coelum*, "climate." — *Salerni;* Salernum was a town in the Picentine territory.

2. *Quorum hominum regio*, "what kind of people inhabit the district."

3. *supervacuas*, scil. *facit*, "holds Baiae to be useless to me." — *tamen*, "yet"; i. e. although it is not by my own wish, but by the advice of Musa, that I give up Baiae, I am yet become an object of hatred to its inhabitants.

5. *Sane*, "to be sure"; ironical. — *murteta;* in the neighbourhood of Baiae, in a myrtle-grove, there were some subterranean caverns, from which ascended a sulphureous vapor.

6. *cessantem*, "lingering."

7. *Sulfura*, "the vapor-baths," for which the sulphureous vapor was used. The remains of these are still visible.

8, 9. *fontibus Clusinis*, "the cold springs of Clusium," a town in Etruria. — *Gabios;* a small town or village in Latium. It is said by the Scholiast, that it was Musa who gave celebrity to the springs of these places.

10. *diversoria nota*, "the well-known baiting-places"; i. e. those situated on the road leading to Cumae and Baiae. This is the only rational interpretation, if *diversoria* is used in its common sense of "inns," or "baiting-places." But there is still some difficulty in the passage, for it cannot strictly speaking be said that the horse is "ridden past the inns" situated on a road over which he does not travel. We are surprised that no commentator has thought of giving another meaning to *diversoria*. *Diversorium* or *deversorium* is defined to be *hospitium, a via paulisper remotum, ad quod de itinere devertimus, ut ab eo nos reficiamus*. It means an inn, therefore, only because an inn is a place at which we turn aside from the road; why should it not here be used in this original sense of "a place for turning aside"? We certainly cannot find it used in this sense in any other passage; but *diverticulum*, which is only another form of the same word, is commonly used in both senses, and *divortia*, a kindred word, occurs in Virgil in the sense of roads branching off. This interpretation would also give a better meaning to the exclamation of Horace addressed to his horse. *Quo tendis? Non mihi Cumas est iter aut Baias*, would seem out of place if the horse was turning aside to an inn, but quite applicable if the horse was taking the turn to the right towards Cumae or Baiae, instead of keeping straight along the Appian road.

13. *eques;* Horace himself. — *sed;* some commentators have proposed to read *et*, and others to interpret *sed* by *enim;* but the force of the word will be quite evident if we supply what is understood: the rider says, "Whither are you going?" &c., to his horse with the left rein; he says it in this manner instead of by words, because the horse does not hear, "but has his ear in his bitted mouth."

15. *Collectos;* i. e. in cisterns. — *perennes*, "never-failing."

16. *nihil moror*, "I do not care for"; literally, I do not stop at.

17. *quidvis* must not be referred to wine alone, although it is clear, from the next verse, that this is what he has in his mind; if *vinum* were understood, it ought to be *quodvis*.

18. *generosum et lene*, scil. *vinum*.

21. *juvenem*, for *tamquam juvenem*.

24. *Phaeax;* like a Phaeacian; see Ep. I. 2. 28, 29, note.

26. The connection between the remainder of the Epistle and what has preceded is not at first sight clear, and some of the older editions even make it a separate Epistle. But we have only to leave v. 25 out of sight, and we shall see that it is the mention of the Phaeacian and of the good living which he is himself looking forward to which induces him to tell the anecdote of Maenius. — *Maenius;* see Sat. I. 1. 101, note.

27. *Fortiter*, "bravely," in a comic sense. — *urbanus;* see Ep. I. 9. 11, note.

28. *praesepe;* literally, a manger; a "feeding-place."

29. *hoste;* in its old sense of "a stranger"; he would try to get a dinner, sparing neither friend nor foe.

30. *fingere saevus*, "bitter in inventing."

31. *macelli* belongs to all the nominative cases, *pernicies*, *tempestas*, and *barathrum;* see Sat. II. 3. 229, note.

33. *timidis*, "afraid" of his tongue.

34. *omasi*, "of tripe."

35. *Vilis et agninae;* lamb was very little esteemed by the Romans.

36. *nepotum;* of those who squandered their substance in gluttony.

37. *urendos;* branding on the stomach was a usual punishment for glut tonous slaves. — *correctus Bestius*, "a reformed Bestius"; i. e. reformed into a Bestius; this was some unknown miser. — *Idem*, scil. *Maenius*.

40, 41. *obeso turdo;* the Romans used to catch thrushes and fatten them.

41. *vulva*, scil. *suilla*, was considered one of the greatest delicacies by the Greeks and Romans.

42. *hic ego sum*, "I am just such another"; but *nimirum* shows that the comparison is not to be taken seriously.—*tuta;* i. e. which will create no envy.

43. *fortis*, "stoical," "firm."

44. *unctius*, "richer," "more savory."

46. *nitidis villis*, "splendid villas"; there was a distinction made between villas built for show and pleasure, *villae urbanae*, and those which were for use, that is farm-houses, *villae rusticae*. The villa of Horace was a very unpretending one of the latter class.—*fundata*, "invested in."

EPISTLE XVI.

QUINCTIUS, to whom this [illegible] ssed, appears to have been unable to comprehend what ch[illegible] ld find in his humble villa, and to have questioned him, per[illegible] hat of irony, concerning the income and other advantages [illegible] l him. Horace commences the Epistle with a description o[illegible] in so doing he purposely mentions those particulars whi[illegible] th of his worldly-minded friend would be of little value, but [illegible] oet were of the utmost importance. The remainder of the [illegible] cupied by moral observations, tending to prove that the m[illegible] l enjoy happiness must not be guided in his judgment of thing[illegible] ions of the multitude, and must shun vice, not from fear of disgra[illegible] love of virtue.

This Quinctius is probably Q[illegible] rpinus, the same to whom Od. II. 11 is inscribed.

2. *Arvo*, "corn-land."

3. *pratis*, "meadows."—*amicta vitibus ulmo;* a poetical mode of expressing "by the growth of wine"; the vines were trained over elms.

4. *loquaciter*, "at full length."

5. *Continui montes*, "the hills form a continuous chain." It appears from this description, and from Od. I. 17. 1–4, that Horace's villa was situated in a valley running east and west, lying between Mount Lucretilis, now Gennaro, which sheltered it from the heat of summer and the rains of winter, and Mount Ustica (Od. I. 17. 11).

6. *sed ut*, "but (so situated) that."

7. *vaporet*, "covers with an exhalation"; a common occurrence in valleys.

9. *Corna et pruna*, "cornels and sloes"; the former were eaten by poor people.—*vepres*, "the hedges."

10. *fruge;* i. e. acorns.

11. *Dicas adductum*, &c., "you would say that Tarentum, brought thither, was spreading its foliage before you."

12. *rivo;* the name of the river was Digentia; see Ep. I. 18. 104. Its modern name is Licenza.—*ut nec*, i. e. *ita ut*.

14. *aptus et utilis;* he does not mean to attribute to the water any medicinal properties, but only to describe it as pure and wholesome.

15. *latebrae;* he probably uses a word which he supposes Quinctius would apply to his property.—*dulces, etiam amoenae;* the difference between these two words is that the former is used subjectively, with reference to the poet, the latter objectively, with reference to the real character of the place. His possessions might be *dulces* to him without being *amoenae*, but that they are *amoenae* is a reason for their being *dulces* to him.

16. *horis;* in the sense of "season." The end of summer was the sickly season. See Ep. I. 7. 5, note.

17. *quod audis;* i. e. "what you are said to be."

18. *Jactamus omnis Roma;* Horace uses *omnis Roma* collectively, including himself, and therefore joins a plural verb with it.

20. *alium sapiente,* "another than the wise man." This is a Greek construction, ἄλλον τοῦ σοφοῦ.

21. *sanum,* "in good health."

22. *Dictitet* implies constant repetition.

23. *unctis;* made greasy by his attempts to eat when he could not keep his hand steady. The Romans ate with their fingers.

24. *malus;* bad, because ill-timed.

25. If any one was to flatter you by applying to you praises which are due only to Augustus.

27 – 29. These verses formed a part of the panegyric of Horace's friend Varius on Augustus. Schmid remarks, that from the year 727 U. C. Augustus really enjoyed a popularity which has no parallel in history.

31. *Respondesne tuo nomine?* "do you answer to your own name?" i. e. to the name which is really yours. The metaphor is taken from the calling over of a muster-roll. — *Nempe,* "no doubt"; ironically.

33. *ut, si,* "as, for example, if."

34. *fasces;* the insignia of the highest offices.

35. *Pone,* for *depone.*

36. *si clamet furem,* scil. *me esse.*

37. *laqueo pressisse,* "that I had strangled."

38. *Mordear,* "should I feel myself wounded?" — *mutemque colores;* Bothe has changed *colores* into *colorem;* but Bentley justly remarks, that *mutat colorem* means that he changes color; *mutat colores,* that his color comes and goes.

40. *mendacem;* because feigning to be what he is not.

41. *consulta patrum;* i. e. *senatus consulta.*

43. *Quo sponsore;* no Roman who wished to enjoy the esteem of his fellow-citizens could refuse to become surety in a number of cases. — *tenentur,* for *sustinentur.*

44. *domus,* "his family."

46. The poet now goes on to show that he cannot be called virtuous who is only kept from crime by the fear of punishment.

47. *loris,* "thongs" with which slaves were flogged.

48. *in cruce;* crucifixion was the punishment for slaves who committed murder.

49. *Sabellus* (old for *Sabinus*); Horace means himself, on account of his Sabine farm; but he applies the name to himself with the design of identifying himself with the Sabines, who were esteemed an honest and simple people.

50. *foveam,* "the pit-fall" in which wolves were taken.

51. *miluus;* a kind of fish; Pliny says that it is a species of flying-fish.

53. *Tu* is not addressed to Quinctius, but directly to the slave, and indirectly to all those who feign to be good.

54. *fallendi; fallere* in the sense of λανθάνειν, *latere.*

55. *fabae;* used collectively.

56. Construe: *Damnum est mihi lenius* (i. e. *minus*) *isto pacto* ("in that way"), *facinus non* (*est lenius*).

57. *Vir bonus;* ironically. He means "the man who is commonly called good."

59. *Jane pater;* Janus was the god of all commencements, (see Sat. II. 6. 20, note) and was therefore invoked at the beginning of every sacrifice

before the deity to whom it was offered. — *clare*, "aloud"; the first *clare* refers to *Jane pater*, and the second to *Apollo*.

60. *Laverna;* the goddess of thieves.

62. *Noctem et nubem*, "obscurity and concealment."

63–65. Construe: *Non video qui* (i. e. *quomodo*) *avarus, qui se demittit ob assem fixum in triviis, sit melior et liberior servo.*

64. *fixum assem*, "an as stuck in the mud." It is possible, however, that it may refer to a trick which the Roman boys had of fastening a piece of money to the ground, for the purpose of laughing at those who should attempt to pick it up.

67, 68. A comparison derived from military customs. To lose his arms or to desert his post was an eternal disgrace to the soldier of ancient times. Horace considers every man to have a post assigned to him by virtue, and his duty to be to fight against vice.

68. *obruitur*, "is overwhelmed by," "succumbs to."

69, 70. The miser, being conquered, is now regarded as the slave of avarice, who might be put to death; but inasmuch as he is of use to society, working for others and not for himself, it is better that he should continue to live.

70. *durus*, "hard-working."

72. *Annonae prosit*, "let him make the market cheaper"; i. e. by bringing supplies of provisions from all quarters.

73. *Vir bonus et sapiens;* i. e. the truly good and wise man. — *audebit dicere: Pentheu, &c.* As an illustration of the fearlessness of the truly good man, Horace makes use of a passage from the Bacchae of Euripides. Bacchus in that play enters into a strife with Pentheus, king of Thebes, who will not suffer the orgies to be celebrated, and finally orders the god to be put in chains; an earthquake, however, loosens the chains and destroys the palace. Horace introduces a wise and good man in the place of the god.

75. *Adimam bona;* in the original it is the loss of his thyrsus with which he tries to frighten the god.

79. *Moriar;* in allusion to the Platonic doctrine, that a man does not show himself to be truly just and virtuous, until he voluntarily submits to undeserved disgrace and death. — *ultima linea;* a white line, or trench filled with chalk, was drawn across the course in the circus, both at the starting-place and at the goal.

EPISTLE XVII.

It was usual for young men of good family to attach themselves to some distinguished personage, in whose society they lived in order thereby to acquire the knowledge and influence necessary for advancement in public life. Horace in this Epistle gives to a young friend directions for regulating his conduct, manners, &c., while occupying such a position.

It is quite uncertain who the Scaeva was that is addressed in this letter. The character does not appear to be the same as that of Lollius Scaeva, to whom the eighteenth Epistle is inscribed.

1. *Quamvis* is followed by the indicative in order to show certainty.

2. *majoribus; majores*, for *potentiores*.

3. *amiculus;* the diminutive expresses tenderness; *docendus* agrees with it: "who has himself yet to be taught."

5. *proprium fecisse*, "to apply to your own use."

6. *primam in horam;* this does not mean, as Döring supposes, until seven

o'clock, but until the first hour after sunrise, which is different at different seasons. Clients, and those who sought the favor of a great man, were expected to be in attendance in the vestibule of his house before daybreak.

7. *si te (laedit) pulvis strepitusque rotarum;* i. e. the dust and noise of the streets of Rome.

8. *caupona;* some noisy tavern in the neighbourhood. Some commentators understand the whole of this passage of accompanying the patron on a journey, rising early for the purpose, enduring the noise and dust of the road and lodging in bad inns. — *Ferentinum;* a small town of the Hernici, a dull, retired place; perhaps Scaeva had a villa there.

10. *male*, "unhappily." — *fefellit*, i. e. *homines latuit*, "has escaped the observation of men"; see Ep. I. 5. 31, note.

11. *benignius*, "more liberally."

12. *siccus;* a man who lives in a dry, frugal manner i. e. "a poor man." — *unctum*, "a rich man."

13, 14. *Si pranderet*, &c.; the words of the Cynic, Diogenes. — *patienter*, "frugally." — *regibus* refers to Dionysius of Syracuse, at whose court Aristippus lived a long while.

14, 15. *Si sciret*, &c.; the reply of Aristippus.

16. *junior*, "younger" than myself. The early Romans were remarkable for the respect with which they listened to the advice of older men.

18. *Mordacem;* a playful allusion to the derivation of the word Cynic from κύων.

19. *mihi*, "for my own benefit." — *hoc*, "this," which I do.

20. *Equus ut me portet, alat rex;* this is an adaptation of a Greek proverb: Ἵππος με φέρει, βασιλεύς με τρέφει.

21. *Officium facio*, "I am at his service."

22. *minor*, for *pauperior* or *inferior*, as *major*, v. 2, stands for *potentior*, *ditior*. — *fers te*, "you give yourself out for."

23. *color;* complexion or "condition of life."

24. *fere*, "mostly."

25. *quem duplici panno patientia velat;* a periphrasis describing the Cynic. — *patientia* is put for the Cynic philosophy, which inculcates especially "endurance." — *duplici panno;* the coarse garment worn by the poor; it is called *duplex* because the Cynics, in order to be able to do without a tunic, used to wear this cloak double. Some writers attribute the invention to Antisthenes, and some to Diogenes.

27. *Alter;* i. e. Aristippus. — *non exspectabit*, "will not wait for."

28. *Quidlibet;* i. e. *quamlibet*, *vel vilissimam*, *vestem*. — *celeberrima*, "the most frequented."

29, *Personam feret*, "will wear the mask"; i. e. play the part.

30. *Alter;* i. e. Diogenes. — *Mileti;* the wool of Miletus was considered the finest, and the most expensive purple cloths were made of it; compare Virg. Georg. III. 306, 307. — *cane*, "a (mad) dog"; a proverbial expression.

33. *Res gerere*, scil. *magnas*. — *captos ostendere*, &c.; i. e. to celebrate a triumph.

34. *Attingit solium*, &c., "reaches the throne of Jupiter"; i. e. makes a man almost a god.

35. *non ultima*, for *permagna*.

36. *Non cuivis homini*, &c.; translated from a Greek proverb of uncertain origin: Οὐ παντὸς ἀνδρὸς ἐς Κόρινθον ἔσθ' ὁ πλοῦς. Here it evidently refers to what was probably the first meaning of the expression, namely, the difficulty and danger which in early times, as Strabo (VIII. 6. 20) informs us, was supposed to attend vessels entering the port of Corinth.

37. *Sedit*, "he remains at home."

38. *Quid* (*de eo judicas*), *qui*, &c.

39. *Hic*, "here"; i. e. *in viriliter faciendo.*—*Hic;* the man who, like Diogenes, avoids intercourse with the world.—*onus horret*, "dreads the labor" of gaining the favor of the great.

41. *Hic;* the other, who, like Aristippus, despises the small inconveniences for the sake of the great advantages.—*virtus*, ἀνδρεία ἀρετή, "manly courage."

42. *experiens* is not exactly "experienced," *rerum expertus*, but rather "enterprising."

43. *rege;* the patron, "the great man."

45. *rerum caput hoc erat, hic fons;* i. e. this (to enrich yourself) is the main thing. *Caput et fons* are often found together in this sense, as Cic. pro Planc. 7. 18: *ad caput et fontem veniamus.*

47. *pascere firmus*, "able to support us."

49. *dividuo*, for *diviso.*—*quadra*, "a morsel"; literally, the fourth part of a cake.

50. *tacitus*, for *tacite.*

51. *Plus dapis*, &c.; i. e. because he would not bring other crows about him.

52. *Surrentum;* a town in Campania, on the coast. It was much frequented by the wealthy Romans.

54. *viatica;* all the necessaries for travelling, and chiefly "money."

55. *refert;* acts over again, "imitates." See Ep. I. 18. 62.—*catellam*, diminutive from *catena*, "a gold chain."

56. *periscelidem*, "an anklet"; a band of gold worn round the ankles.

58. *semel irrisus*, "who has once been deceived."

59. *planum;* a juggler or tumbler, one of whose tricks it was to pretend that his leg was broken, and who therefore found no one to believe him when he really broke it.

60. *Osirim;* the juggler is supposed to be an Egyptian; it appears that there were a great many such in Italy.

62. *peregrinum*, i. e. "one who does not know you."—*rauca*, "hoarse", i. e. in a gruff tone.

EPISTLE XVIII.

THIS Epistle, like the preceding one, contains rules and maxims on the art of living with the great. But it is evident that it is addressed to a person of very different character. That was written to a young man who did not possess the necessary qualifications for making his way with the great, while this is addressed to one who, with every advantage in his favor, was too proud to make the most of his position.

1. *liberrime*, "most frank" or "free-spoken."

4. *Discolor; color* is the external appearance of a thing. As the *meretrices* wore a very different dress from that of matrons, the difference in appearance would be very striking.—(*sic*) *infido scurrae.*—*scurrae*, for *a scurra*, a construction sometimes found in the poets.

6. *agrestis*, "rude."—*inconcinna*, "unpolished."—*gravis*, "disagreeable."

7. *tonsa cute*, "with hair cut to the skin"; like the Stoics, affecting simplicity and rudeness of manners. They cut their hair quite close to the skin of the head.

10. *Alter;* i. e. the *scurra.*

10, 11. *imi lecti;* the master of the house sat upon the lowest couch (compare Sat. II. 8. 20, note); the parasite, who laughs at all the jokes of the entertainer, is therefore called *imi lecti derisor.*

11. *horret*, "observes with awe."

12. *tollit*, "takes up"; that they may not be passed over unnoticed.

14. *Reddere*, "to repeat," or say after the master while he dictates; while books were scarce this was the most common mode of instruction. — *partes tractare secundas;* a comparison borrowed from the stage. In the ancient drama there were, after the time of Sophocles, three actors; the first was the πρωταγωνιστής, *actor primarum partium;* and the second, δευτεραγωνιστής, *actor secundarum partium*, had to play his part in such a manner as to put forward the first and direct to him the whole attention of the audience.

15. *de lana caprina;* i. e. a thing of no importance.

16. *Propugnat nugis;* i. e. *pugnat pro nugis.* — *Scilicet*, &c.; the words of the rude, contentious man: "As if, indeed," &c.

18. *elatrem*, "speak out." — *pretium aetas altera sordet*, "another life as the reward for it is worthless"; i. e. "I would refuse another life on these terms."

19. *Castor*, *Dolichos;* two gladiators at that time.

20. *Minuci via;* the Minucian road, built by Tiberius Minucius, led through the Sabine and Samnite territories, to Campania, where it probably united with the Appian road.

21. *damnosa Venus;* compare Ovid, Ep. ex Pont., I. 10. 33: *Veneris damnosa voluptas.* — *nudat*, "strips" of his property.

22. *Gloria;* vainglory, "vanity."

25. *decem vitiis instructior;* i. e. ten times more vicious. We use the number ten for an indefinite large number, in the same manner.

26. *veluti pia mater*, "like an affectionate mother"; the comparison is not completed, but the remainder is easily supplied.

27. *priorem;* i. e. *praestantiorem.*

29. *patiuntur*, "admit of."

30. *comitem;* the humble friend, or "dependent." — *toga arta;* a loose toga, worn in large folds, was considered a sign of wealth.

31. *Eutrapelus;* the Roman knight, P. Volumnius, who, on account of his wit and humor, εὐτραπελία, received the surname Eutrapelus.

34. *Dormiet in lucem;* the evidence of an easy life; see Ep. I. 17. 6, note.

35. *Officium;* "his duty" includes that which he owes to his patron. — *pascet*, "will feed," i. e. increase by paying usurious interest. — *ad imum*, "at last."

36. *Threx*, "a gladiator." The name of a particular class of gladiators is put for the general term. Compare Sat. II. 6. 44, note. — *olitoris aget mercede caballum;* all persons who labored for hire were much despised, and to drive the horse of a market-gardener must have been one of the lowest of mercenary occupations.

37. *illius;* of the patron.

38. *Commissum*, scil. *arcanum.* — *tortus*, "tortured"; secrets were extorted, as in later times, by torture.

39. *studia;* favorite "pursuits." — *aliena;* especially those of the patron.

40. *panges; pangere* is equivalent to *scribere*, because the letters were formed by pressing the style into the wax tablet.

41. *Gratia*, "brotherly affection." — *fratrum geminorum;* alluding to the Antiope, a lost play by Euripides, in which it seems that Zethus endeavours to persuade his brother Amphion to throw away his lyre, and devote himself to field-sports and arms. Amphion for the sake of peace abandons his favorite music, and obeys his brother.

42. *suspecta*, "hated."—*severo*, scil. *fratri*, "rude." The same word is used as an epithet for rustics by Lucretius.

46. *Aetolis;* in allusion to the Calydonian boar hunted by Meleager.

47. *inhumanae*, "unsocial."—*senium;* literally, the peevishness of old age; here merely "moroseness."

48. *pulmenta;* see Sat. II. 2. 20, note.

49. *Romanis sollemne viris opus;* in the days of Augustus, slaves were principally employed in hunting, although great men sometimes made expeditions with great parade. Horace tries to reconcile Lollius to the necessity of accompanying his patron on these occasions, by reminding him of the estimation in which it was held by the old Romans.

52. *speciosius*, "more gracefully."

53. *coronae*, "of the ring" of spectators.

54. *Proelia campestria*, "the contests of the Campus Martius."

55. *Cantabrica bella;* the bloody but successful war against the Cantabri, commenced by Augustus, A. U. C. 729, and concluded by his lieutenants G. Antistius and T. Carisius.

56. *refigit* (the contrary to *affigit*), "is taking down." The Parthians had, according to custom, dedicated in their temples the standards and arms which they had taken from Crassus and Antony; Augustus recovered and hung them up in the temple of Jupiter Ultor.

57. *si quid abest;* i. e. any part of the earth.—*adjudicat*, "assigns it to"; alluding to Armenia, which, at the date of this Epistle, A. U. C. 734, became a Roman province.

59. *extra numerum modumque;* a metaphor taken from music, "out of time and tune," i. e. "unbecoming."—*fecisse;* the perfect infinitive supplies the place of the Greek aorist infinitive.

60. *nugaris*, "amuse yourself."

61. *Partitur*, &c. The Romans were very fond of sham-fights, and in later times enormous sums were spent upon the representation of sea-fights. Upon this occasion Lollius and his brother represented with fishing-punts, *lintres*, the battle of Actium upon a pond at their father's country-house.

63. *lacus Hadria*, "the pond is (represents) the Adriatic."

64. *velox;* Victory is represented winged.

65. *studiis;* see above, v. 39, note.

66. *utroque pollice*, "with both thumbs"; i. e. with every mark of favor. In the gladiatorial shows the spectators expressed their approbation, upon which the life of the defeated gladiator depended, by pressing downwards their thumb; the exact nature of this gesture is not, however, known.

67. *Protinus ut moneam*, "to go on with my advice."

71. *volat;* the metaphor is probably taken from an arrow; so Homer speaks of ἔπεα πτερόεντα.

72. *Non; ne* would more commonly be used.—*jecur;* the liver was considered the seat of all the passions.—*puer;* a slave.

75. *Munere parvo*, "the poor gift"; he might give it to him instead of something more valuable.—*beet*, "enrich"; so *beatus*, "rich."—*incommodus*, "unaccommodating."—*angat*, "torment"; i. e. by refusing.

77. *aliena peccata;* namely, those of the man whom you recommend.

78. *quondam*, ποτέ, "at times."—*tradimus;* see Ep. I. 9. 3, note.

79. *Quem sua culpa*, &c.; if the man whom you have recommended is led by his faults into danger, do not, when you find yourself deceived in him, continue to defend him.

80. *Ut*, for *sicut*, or *nec minus*.—*si tentent crimina*, "if the accusations of his enemies try him."

82. *Dente Theonino;* Luthienus Theon, the Scholiast says, was a freed-

man, who so incensed his patron by his calumnies, that he drove him from his house and left him a farthing to buy a rope. — *ecquid*, for *nonne*.

84. *tua res agitur*, "your own property is in danger"; a judicial phrase.

86. *Dulcis inexpertis*, &c.; an application of the Greek proverb: γλυκὺς πόλεμος ἀπείροις.

87. *dum tua navis in alto est*, "while thy ship is on the deep sea"; i. e. when you have got beyond the dangers of the coast, but have not yet reached the port. It means here, while you are enjoying the favor of your patron.

88. *Hoc age;* see Ep. I. 6. 31, note.

91, 92. Bentley and others, who see a tautology in *Potores bibuli*, reject the words *bibuli — oderunt*, which in one or two manuscripts are written in the margin. But there is no difficulty if we take *Falerni* to be governed by *bibuli*, exactly as Ep. I. 14. 34. — *media de nocte*, "even after midnight."

93. *vapores*, "the fumes of wine."

94. *nubem;* Lollius appears to have been of a serious and reserved disposition. Our poets speak in the same manner of a "clouded brow."

95. *obscuri;* the Greek κρυψίνους, a man who conceals his real disposition; we say "dark."

96. *Inter cuncta*, "amidst all this"; i. e. while you observe all these rules.

97. *leniter*, "quietly," "placidly."

98. *semper inops*, "always poor"; i. e. "never to be satisfied."

99. *rerum mediocriter utilium;* these words depend upon *pavor* as well as upon *spes;* they include all that the Stoics called ἀδιάφορα, "things indifferent," such as wealth, popularity, &c.

100. *Virtutem doctrina paret*, &c.; it was a question much disputed by ancient philosophers, whether virtue was the result of instruction or the gift of nature. The idea attached to the word ἀρετή, *virtus*, was so vague, that any satisfactory solution of the question was impossible.

101. *te tibi reddat amicum*, "reconciles you with yourself."

102. *pure tranquillet*, "gives pure tranquillity." — *honos*, "a post of honor," high offices.

103. *fallentis*, for *latentis;* compare Ep. I. 17. 10.

104. *Digentia;* the stream which flowed near the poet's Sabine villa; see Ep. I. 16. 12, note.

105. *Mandela;* a neighbouring village; near the ruins of it is now situated a small hamlet, called Bardella, which is evidently a corruption of *Mandela*. — *rugosus frigore*, "wrinkled with cold"; he attributes to the village what is really applicable to the people.

107. *quod;* i. e. so much wealth.

109. *Sit bona librorum;* it was in the uninterrupted enjoyment of his books, that Horace found one of the principal charms of his retirement; compare Sat. II. 6. 60: *O rus, quando ego te adspiciam, quandoque licebit, nunc veterum libris*, &c. — *in annum;* he would be content with provision for a year, and not, like the avaricious man, be eager for immense stores.

110. *spe pendulus*, "depending upon the hope."

111, 112. According to Horace, it was only external goods which the gods could give or take away. Those of the mind were under the control of the individual.

EPISTLE XIX.

THIS Epistle may be regarded as a kind of appeal to Maecenas, from the malicious critics who had condemned the poems of Horace, and the poor

imitators, who pretended to find no difficulty in writing like him, maintaining that the best part of his verses was borrowed from the Greek poets.

1. *docte*, "learned" in Greek literature. — *Cratino;* Cratinus (compare Sat. I. 4. 1), to whose fondness for wine Aristophanes makes frequent allusion, is said to have made the assertion here quoted, and which is also found in other ancient writers.

3. *male sanos*, for *vesanos*.

4. *Adscripsit Satyris*, &c., "enrolled among the Satyrs," &c.; i. e. his followers. *Adscribere* is a military term.

5. *fere*, "generally." — *mane;* either as commencing early in the morning, or from the effects of last night's carouse.

6. *Laudibus arguitur vini vinosus; arguitur* has a middle signification: "betrays himself as a tippler by his praises of wine." He calls it *εὐήνορα, μελίφρονα, μενοήκεα*, &c.

7. *pater;* this title is given to him because he was the founder of Latin epic poetry.

8. *Prosiluit*, "started forth"; i. e. like a warrior. — *Forum;* i. e. law-business, &c. — *puteal Libonis;* compare Sat. II. 6. 35, note.

10. *Hoc simul edixi*, "as soon as I issued this edict"; the word is used of the proclamations made by the prætor.

11. *certare*, "to drink for a wager."

13. *Exiguae togae textore*, "by means of the weaver of the narrow toga." — *Catonem;* although this may seem applicable to the elder Cato, who boasted that he had never worn a garment which cost a hundred drachms, it more probably is meant for Cato Uticensis, who was considered the representative of old Roman manners, and was especially taken for a model by the Roman Stoics.

15. *Rupit Iarbitam*, &c. It is uncertain who this Iarbita was. The Scholiast says that he was a Moor named Cordus, which Weichert supposes to be a mistake for Codrus, believing him to be the same person ridiculed by Virgil, Ecl. VII. 22 - 26. He seems to have burst a bloodvessel in attempting to imitate the celebrated orator Timagenes of Alexandria. The construction of the verse is: *lingua* (*Iarbitae*) *aemula Timagenis rupit Iarbitam*.

16. *tendit*, "desires"; literally, "stretches out his hand after."

17. *vitiis imitabile*, "easily imitated in its faults." — *quod*, for *ob quod*, "wherefore."

18. *cuminum;* cumin, according to Pliny, H. N. 20. 14, produces paleness.

20. *tumultus*, "your violent efforts"; i. e. efforts to injure his reputation.

21. *Libera vestigia posui;* by this expression he means to repel the accusations made against him of being an imitator of the Greek poets.

22. *Non aliena*, "ground not occupied by any one else."

23. *Dux reget examen*, "will be the leader of the swarm"; an obvious metaphor from a swarm of bees. — *Parios iambos;* his Epodes, written in the measure invented by Archilochus of Paros.

24. *animos*, "the spirit."

25. *Lycamben;* Lycambes refused his daughter to Archilochus, and was so persecuted by the poet's satirical effusions that he hanged himself and her. — *agentia* is used in the sense of *agitantia*, *vexantia*.

26. *foliis brevioribus*, "with a smaller crown"; i. e. with less praise.

28. Construe: *mascula Sappho temperat musam* (*suam*, i. e. *carmina sua*) *pede Archilochi*. — *temperat*, i. e. *modulatur*. — *mascula*, on account of the vigor of her poetry. — *pede*, "with the measure."

29. *rebus et ordine;* differing not only in matter, but also in the arrangement of the verses.

30, 31. Alluding to Lycambes and his daughter, whom Archilochus drove to self-destruction.

32. *Hunc;* Alcaeus, or rather the Alcaic metre.

33. *immemorata,* "which have hitherto been unmentioned"; i. e. "unknown."

34. *Ingenuis;* by these he means such readers as Maecenas, Varius, &c.; compare Sat. I. 10. 81 – 87.

36. *premat,* "depreciates."

37. *ventosae plebis;* by *plebs* he means *plebs literaria,* the common herd of critics; he calls them *ventosa* because every mob deserves the epithet. — *venor,* "hunt after," by giving them dinners and cast-off clothes.

39. *nobilium scriptorum;* such as Virgil, Pollio, Varius, &c. — *ultor;* their defender against all attacks.

40. *Grammaticas;* the *Grammatici* were professional critics, and from their stages (*pulpita*) recited and criticized the productions of the poets, who therefore endeavoured by any means to gain their favor.

41. *lacrymae;* i. e. vexation. — *Spissis theatris,* "the crowded assemblies" of the critics alluded to.

43. *Jovis;* i. e. *Augusti.* Compare Sat. II. 6. 52.

44. *manare;* used transitively, "to pour out."

45. *tibi pulcher;* in allusion to the proverb, *Suum cuique pulchrum est.* — *naribus uti,* i. e. "to turn up my nose," in token of contempt.

47. *iste locus;* i. e. the assemblies of the critics. — *diludia,* "a respite"; properly the time granted to gladiators for rest, &c., during the public games.

48. *Ludus,* "sport." — *genuit,* for *saepe genuit;* i. e. *gignere solet.*

EPISTLE XX.

In this Epistle, which forms a kind of epilogue to the First Book of Epistles, Horace foretells the sad fate which he foresees for the offspring of his Muse. He represents his work under the character of a daughter, whom he can no longer restrain from the folly of seeing and being seen by the world.

1. *Vertumnum;* near the temple of this god, situated in the *Vicus Tuscus,* as well as near that of Janus, were situated the bookseller's stalls; compare Sat. I. 4. 71, note. — *spectare,* "to look wistfully at."

2. *ut prostes;* there is a διλογία, or *double entendre,* in the use of this word. *Prostare* means "to be exposed for sale," but is more especially used of courtesans; e. g. Juv. Sat. 9. 24: *Nam quo non prostet femina templo?* — *Sosiorum;* the Sosii were the most celebrated booksellers in those days. — *pumice mundus;* booksellers were in the habit of smoothing the parchment of their books with pumice-stone; but the διλογία is also continued, since the same substance was an important article at the toilet of women, and even effeminate men, both as tooth-powder, and for removing superfluous hairs and rendering smooth the skin.

3. *claves et sigilla;* locks and even seals were used for the boxes in which valuable books were kept; but they were also applied, especially in Greece, to the apartments of young women. Aristophanes, Thesm. 421, and several other writers, speak of this practice; the expression *grata pudico* makes the double meaning clear.

4. *Paucis;* the poet's private friends; as also unmarried women were only seen by near relatives.

5. *Fuge,* &c.; spoken angrily: "go," since you are resolved upon it.

7. *ubi quis* (i. e. *aliquis*) *te laeserit;* Horace doubtless makes use of the word *laedere* because it is used of a violation of chastity.

8. *In breve te cogi*, "that you will be rolled up tight"; or, in the second meaning, "that you will have to lead a retired life." — *plenus*, "satiated." — *amator*; with reference to the book, "the reader."

9. *peccantis*; *peccare* also is used in a double sense, referring both to the opposition to his will and illicit love. — *augur*; i. e. Horace himself.

10. *aetas*, "the bloom of youth."

11. *Contrectatus*, "handled." Compare also Tacit. Annal. 14. 35: *contrectatam filiarum pudicitiam ulcisci*.

12. *inertes*; Schmid thinks that this epithet only means "worthless," but it probably refers to the "quiet" destruction which moths work upon the books, &c., which they attack; *tineas pascere* was a proverbial expression, applied to any thing which was thrown aside as no longer of use.

13. The inhabitants of provinces were now beginning to cultivate Roman literature, and books which were unsalable in the capital would doubtless frequently be sent to Africa or Spain. The same was the case with regard to *meretrices*. — *vinctus*, tied up tight; some manuscripts read *unctus*, which may mean either "greasy," "dirty," or "smeared" with oil of cedar, which was usually applied to books and other objects, in order to preserve them from moths.

15, 16. The application of this doubtless well-known fable to himself and his book is extremely well managed. I shall laugh, he says, to see my prophecy fulfilled; but it will be like the owner of the wilful ass, who laughed at that by which he was himself the sufferer.

17. *Hoc*, "this fate." — *elementa*, "the A B C."

18. *Occupet balba senectus*; i. e. you will grow old in teaching. — *extremis in vicis*, "in the outskirts."

19. *Quum tibi sol tepidus*, &c.; *sol tepidus* signifies, in opposition to *sol gravis*, "the moderate heat of the sun"; and the allusion is to the month of October, at which period the schools, after a vacation of four months, were reopened.

20. *Me libertino natum patre*, &c.; it appears that it was the custom of schoolmasters, before giving instruction from any book, to relate the history of the author's life. — *in tenui re*, scil. *familiari*.

21. *Majores pennas nido extendisse*; a proverbial phrase, applied to men who by their own merits raise themselves to a higher station than they occupied by birth.

22. *Ut quantum generi demas*, (*tantum*) *addas virtutibus*.

23. *belli*; he alludes to his military career under Brutus, who intrusted him with the command of a legion. The manner in which he refers to this circumstance is honorable both to the poet and to his patron Augustus.

24. *solibus aptum*, "fond of the sun." The Romans considered the heat of the sun a cure for rheumatic complaints.

28. *Collegam duxit*; Döring conjectures *dixit*, which was the usual term. But there were peculiar circumstances connected with the choice of these consuls. M. Lollius Palicanus first entered upon the consulship alone, A. U. C. 732, the other place being kept open for Augustus, who was at the time in Sicily. He declined the office, however, and Qu. Aemilius Lepidus was chosen in his place, after a severe contest, and in some degree through the influence of Lollius. This circumstance may have induced Horace to use the word *duxit*, which is moreover found in all the manuscripts.

EPISTLES. — BOOK II.

EPISTLE I.

HORACE, who was a sincere friend of republican liberty, never condescended to become a flatterer of Augustus, and although in his later years he could not withhold his tribute of admiration from the mild and paternal rule of the Emperor, he never quite forgot or forgave that the Triumvir had given the death-blow to freedom. Augustus, on the other hand, well aware that the applause of the men of genius who were his contemporaries would add more to the lustre of his name than all the fulsome adulations of his degenerate senators, was hurt to find that he was scarcely mentioned in the compositions of Horace, and wrote him the memorable letter preserved by Suetonius, which is expressed in playful terms, but which undoubtedly conveys the Emperor's real sentiments upon the subject: *Irasci me tibi scito, quod non in plerisque ejusmodi scriptis mecum potissimum loquaris. An vereris ne apud posteros tibi infame sit, quod videaris familiaris nobis esse?* Horace, unable to resist such an appeal, replied to it by this Epistle, in which he treats of a subject worthy of himself and of the illustrious man to whom it is addressed, namely, the literature of their common country. After a brilliant introduction in praise of Augustus, the poet enters at once (v. 17) upon the subject. He speaks of the blind admiration of the old poets which many persons affected, and shows the folly of supposing that every author is excellent merely because he is old (v. 49). He briefly criticizes some of these so much lauded writers (v. 89), and draws a comparison between the course of Greek and that of Roman civilization (v. 105), in order to explain how it comes that the older poets are the best among the Greeks, but not among the Romans. After a brief eulogy on poetry (v. 138), he continues the historical sketch of Roman poetry, and is led to speak of the imitation of the Greek drama (v. 167), and to deplore the existing state of the Roman theatre (v. 213). He then proceeds to speak of other poets, dwells upon the difficulty and the importance of their calling (v. 250), and finally excuses himself, on the ground of being unequal to the task, for not undertaking, in accordance with the request of his patron and his own wishes, to celebrate the exploits of Augustus.

It is probable that this Epistle was written A. U. C. 744, two years before the poet's death. It is in every respect an elegant and highly finished piece of composition.

1. *sustineas;* this word is happily chosen, as it is only applicable to the support of very heavy burdens. — *tot et tanta negotia solus;* although Augustus suffered the republican titles and offices to continue, he united in his own person all the departments of the executive power. In the year 725 he assumed the title of *Imperator;* in 731 he received the perpetual tribuneship and proconsulship, and also exercised the power of the censorship, although he disdained the title; in 732 he undertook the *praefectura annonae,* and after the death of Lepidus he became *pontifex maximus.*

2. *moribus;* Bentley suggests *moenibus,* in allusion to the many splendid edifices erected by Augustus; but *moribus,* besides being the reading of all the manuscripts, contains much greater praise, and is very applicable to Augustus. It is also a natural commendation to come from Horace, who

always attributes the decline of Roman greatness to the prevalent corruption of morals.

4. *Si longo sermone morer;* commentators have found a difficulty in this passage, because the Epistle is, with the exception of that addressed to the Pisones, the longest which Horace has written. But it must be observed that he does not say *peccarem* and *morarer*, but *peccem* and *morer*. The subjunctive present expresses that he will trespass upon the time of Caesar, though he may be interfering with public business. By supplying some such expression as *Verum esto; audebo tamen*, we can easily complete the sentence.

5. It will be noticed, that, in speaking of heroes who were deified after death, Horace selects those who conferred the greatest benefits upon mankind, and with whom Augustus was fond of seeing himself compared.

9. *Plorare*, used as an aorist, "were wont to complain."

10. *qui contudit;* Hercules.

11. *fatali;* imposed upon him by fate.—*portenta*, "the monsters," such as the Nemaean lion, the Calydonian boar, &c., against which he fought.

12. *supremo fine*, "(only) by death."

13. *Urit;* burns, or "hurts."—*qui praegravat*, "who weighs down."

13, 14. *artes infra se positas*, "inferior talents."

15. *Praesenti*, "while you are with us," i. e. "during your lifetime."-*honores* more especially applies to the honors rendered to the gods. If we are disposed to accuse Horace of unworthy flattery, we must remember that he is only echoing the unanimous voice of his countrymen.

18, 19. *in uno anteferendo;* these words are closely united; it is better, therefore, to omit the comma which most editions place after *uno*.

21, 22. *terris semota suisque temporibus defuncta;* the same thing is here expressed in two different ways, which is not unusual in poetry. Though he uses the neuter plural, Horace is here evidently speaking of the Roman authors.

22. *Temporibus defuncta; defungi* is "to discharge the duties of," and *defunctus vita, aevo*, or *tempore*, is therefore one who has completed his life, and is dead.

23. *Sic*, "to such a degree."—*veterum*, "of old writers."

24. *bis quinque viri*, "the decemvirs."—*sanxerunt*, "solemnly enacted." These twelve tables, though justly an object of veneration, were written in such rude and obsolete language, that long before this period explanations had become necessary.

25. *Vel Gabiis;* the original document, containing the treaty made by Tarquinius Superbus with the Gabii, was preserved at Rome.—*Sabinis;* several treaties were made with the Sabines. Wachsmuth supposes this to refer to the one which was made by Tullus Hostilius, and engraved upon a pillar.

26. *Pontificum libros;* apparently the *Pontificum commentarii*, which are mentioned by Cicero, who was a great lover of antiquities, in these words: *Annales pontificum maximorum, quibus nihil potest esse jucundius.*—*annosa volumina;* the old books of prophecies, *libri vaticini, fatales, fatidici*, which had such a charm for the Roman people.

27. *Dictitet*, "say over and over again," i. e. "persist in it."—*Albano in monte;* near Mons Albanus was the grove of Egeria, who in some of the old Latin authors is spoken of as one of the Muses; Horace here puts it, satirically, instead of Parnassus and Helicon.

28. *antiquissima;* Homer and Archilochus were by the ancients considered the best of the Greek poets.

29. *Scripta* (*sunt bona*) *vel* (*potius*) *optima*. See Zumpt's Lat. Gram. § 108.

31. *olea;* the manuscripts read *oleam*, which Bentley changed into *olea*, and he has been followed by Sanadon and Schmid. The old reading makes *intra* a preposition, and *extra* an adverb, a construction of which we should seek in vain for another example. The meaning of the proverb is, that, if we maintain the proposition alluded to, we may as well declare that the olive has no kernel inside, and the nut no shell outside.

32, 33. Or, we may go yet further, and say that the Romans excel in painting, music, and wrestling, in which they were notoriously inferior to the Greeks. — *unctis* in reference to *luctamur*.

34. *dies*, for *tempus*.

35. *arroget; arrogare* is properly *adoptare*, "to adopt," or add to one's family; here it has, therefore, the sense of *adjungere*.

36. *decidit;* a metaphor taken from the falling of the leaves.

38. *finis*, "a fixed limit."

39. *Est vetus*, &c., "he (we will take for granted) is old," &c.

42. *An* (*inter eos*) *quos*.

43. *Iste*, "he (we will allow)," &c.

45, 46. *pilos paullatim vello;* Horace alludes to an anecdote related by Plutarch in his Life of Sertorius. That general, in order to encourage his dispirited soldiers, showed them two horses, the one old and weak and the other powerful and with a large bushy tail. A very strong man tried in vain to pull out the tail of the weak horse, while a small, weak man pulled out that of the other with the greatest ease, by plucking out a hair at a time.

47. *Dum cadat elusus;* an image taken from gladiators. — *ratione ruentis acervi*, "like a falling heap"; i. e. a heap of corn, from which you take away one grain after another. There is probably, also, a reference to the mode of argument adopted by the Stoics, called *Sorites*.

48. *in fastos;* the *fasti* are the records in which the registers of public officers were preserved. The *fasti consulares* are here meant, which contained the Roman chronology.

49. *Libitina;* see Sat. II. 6. 19, note.

50. *Ennius;* see Ep. I. 19. 7, note. — *sapiens*, "learned." — *fortis*, "vigorous."

51, 52. *leviter curare, quo promissa cadant;* various interpretations have been given of this passage. That of Bothe is the least forced: "Ennius cares little whether the promises which he made, and his dreams founded on the Pythagorean doctrine of a metempsychosis, be fulfilled or not; he has been dead a long time, which is enough to give him the reputation of being *sapiens* and *fortis*." This of course is spoken in irony. By the *promissa* must be understood the great promises of Ennius, who declared that he would eclipse all his predecessors; and by the *somnia* the dream which he records, in which he was informed that the soul of Homer had passed into him.

53. *Naevius;* a poet yet older than Ennius, who wrote tragedies, comedies, and an epic poem on the first Punic war. He lived about A. U. C. 520. Horace here means to say, that, although Naevius is far inferior to Ennius, he yet finds admirers, who not only have his works in their hands, but have learned them by heart, merely because he is an old poet.

54. (*ut*) *pene recens*.

55. *uter utro;* i. e. whether Pacuvius is superior to Attius, or the reverse.

56. Pacuvius and Attius (by some written Accius) were considered the first of the old Roman tragedians. Pacuvius, who was the nephew of Ennius, wrote at eighty, and died at ninety years of age; hence the term *senis* is applied to him. Attius was fifty years younger (born A. U. C. 584), but his rival. — *docti, alti;* if an argument arises respecting their merits, the

question is always settled, says Horace, by allowing the former to possess a greater knowledge of the Greek tragedians, and the latter to be more sublime.

57. *Dicitur Afrani toga convenisse Menandro*, "the toga of Afranius is said to have fitted Menander"; i. e. he was, in the opinion of the multitude, a Roman Menander. Afranius was an early writer of comedies, who wrote national or Roman pieces, which were therefore called *fabulae togatae*, as those in which the characters were Grecian were called *palliatae;* the term *Afrani toga* alludes to this circumstance.

58. *Plautus;* M. Attius Plautus lived during the second Punic war, and died A. U. C. 570, when Terence was nine years old. Horace does not charge him with being an imitator of Epicharmus, but only says that he is thought to be equal to him by the critics.—*properare* alludes to the rapid action of his pieces; Sanadon thus explains it: *Plaute n'est point inferieur qu'Epicharme; l'un et l'autre avance toujours à grands pas vers le dénouement.*—*Epicharmi;* Epicharmus, the contemporary of Socrates, is said by Plato to hold the first place among the comic writers of his age.

59. *Caecilius;* Caecilius Statius, the contemporary of Ennius, was originally a slave. His comedies are sometimes said to be equal, sometimes even superior, to those of Plautus and Terence.—*Terentius arte;* the comedies of this celebrated writer, who was born at Carthage, A. U. C. 561, are distinguished by the skilful construction of their plots.

60. *arto*, "narrow" for the numbers who crowd in.

61. *potens;* this epithet, "thinking herself so powerful," adds much to the irony.

63. He goes on to say that he does not mean to assert that the people are always in the wrong.—*est ubi*, for *interdum*.

67. *ignave*, "feebly."

68. *mecum facit;* makes common cause, i. e. "agrees with me."—*Jove aequo*, "Jupiter being propitious"; because the ancients imagined that the gods deprived of reason those against whom they were incensed.

69. *Livi;* Livius Andronicus, of whose writings Cicero had already said, *ejus fabulae non satis dignae sunt quae iterum legantur.* (Brut. 71.)

70. *plagosum*, "flogging."

71. *Orbilium;* a schoolmaster of considerable celebrity.—*dictare;* compare Ep. I 18. 13, note.

72. *exactis*, "brought to perfection"; it is properly applied to statuary which has received the last touch.

73. *Inter quae*, scil. *carmina Livi.*—*emicuit*, "has suddenly (unexpectedly) flashed forth."

74. *concinnior*, "more regularly formed," "more harmonious."

75. *ducit venditque poëma*, "it carries along with it and sells (i. e. serves to recommend) the whole poem." These expressions are borrowed from the slave-market, where the dealers who had a number of slaves to sell placed the best-looking in front, to make the whole lot salable.

76. *crasse*, "coarsely," a metaphor taken from spinning, i. e. *crasso filo;* compare below, v. 225, *tenui deducta poëmata filo.*

77. *illepide*, "inelegantly."

78. *veniam*, &c.; i. e that, instead of requiring that we should regard them with indulgence on account of the rude age in which they were written, they demand unqualified praise.

79. *Recte necne;* whether "justly," "deservedly," or not.—*perambulet*, "appears upon the stage."—*crocum floresque* is put for the stage, which was sprinkled with essence of saffron, and strewed with flowers. Euger supposes, however, that this was done as a special honor to very favorite plays.—

Attae; G. Quinctius Atta, who died A. U. C. 653, wrote national dramas, *fabulas togatas.*

81. *patres;* i. e. *seniores.*

82. Aesopus and Roscius were the most distinguished of Roman actors; the former excelled especially in tragedy, whence Horace calls him *gravis.* They were both contemporaries of Cicero and honored with his friendship. — *egit; agere* is the proper term for the performance of a play; hence the word "actor."

83. *ducunt,* "consider."

84. *parere,* "to be guided by."

85. *perdenda,* "to be thrown away."

86. *Saliare carmen;* the priests of Mars, *Salii,* instituted by Numa, made annually a procession through the town, singing hymns of very ancient composition, although probably they did not date, as Horace pretends, from the days of Numa. At this period, however, they were nearly unintelligible, and since G. Aelius had written a commentary upon them, it was quite the fashion to appear to be well acquainted with them.

88, 89. The meaning of these lines is, that they who praise and pretend to understand these old poems do not really care about the reputation of the writers who are dead, but only want to depreciate the value of the moderns.

92. *tereret,* "thumb over." — *viritim,* "man by man."

93. *Ut primum,* "as soon as." — *positis bellis;* compare Virg. Aen. I. 291: *Aspera tum positis mitescent saecula bellis.* — *nugari,* "to engage in lighter occupations."

94. *in vitium,* "into corruption." — *fortuna aequa;* the ablative absolute, for *fortuna favente.*

95. *studiis;* see Ep. I. 18. 39, note. — *athletarum* refers to the gymnastic exercises of the Pentathlon, which served as a preparation for the public games; *equorum,* to the horse-races.

96. *eboris aut aeris;* ivory and bronze were used for making statues, as well as marble. Phidias made an Olympian Jupiter and a Minerva (for the Parthenon) of ivory.

97. *Suspendit vultum mentemque;* i. e. their eyes and very soul hung upon the pictures.

98. *tibicinibus,* i. e. music; he names one kind for all.

99. *Sub nutrice puella,* "a child under the charge of a nurse"; he says *puella* on account of the comparison with *Graecia.*

100. *petiit;* in prose it would be *petierat. Graecia,* and not *puella,* is the subject. — *mature plena,* "quickly satiated"; compare Ep. I. 20. 8: *plenus amator.*

101. Some commentators regard this verse as spurious, and suppose it to have been a gloss by some copyist, which has crept into the text. But it is such a natural reflection upon what has preceded, that we can hardly doubt that it was made by Horace himself.

102. *paces bonae,* "sweet times of peace." — *venti secundi,* "favoring winds"; in allusion to the common comparison of the state to a ship.

103. *Romae;* he goes on to show how different was the conduct of the Romans, who were rather practical, and men of business. — *dulce et sollemne,* "their pleasure and their custom."

104. *Mane;* compare Sat. I. 1. 10: *Sub galli cantum.*

105. *Cautos,* from *cavere,* "secured," i. e. on security. — *nominibus rectis,* "to good names"; i. e. to persons whose signature was, as we say, good for the amount lent.

106. *Majores,* scil. *natu.*

107. *libido* means all the indulgences by which a fortune is wasted.

108. *Mutavit mentem,* "has (now) changed its disposition," or "taste." — *calet,* "burns," "is inflamed."

109. *severi;* this epithet, since they were not serious, but ought to have been, adds to the irony of the passage.

110. *Fronde vincti;* instead of wearing chaplets of flowers at their feasts, as was usual, they made use of olive or ivy-leaves, which were used by poets, who imagined that they derived inspiration from them.

112. *Parthis;* the faithlessness of the Parthians was proverbial, though perhaps the idea originated in their mode of fighting.

113. *calamum;* the reed with which they wrote on parchment. — *scrinia;* see Sat. I. 1. 120, note.

114. *abrotonum,* "southernwood"; here put for medicine generally.

115, 116. *quod medicorum est, promittunt medici;* Bentley, seeing in this only a repetition of the preceding words, proposes to read *melici*, i. e. *poetae lyrici*, for *medici*.

117. *passim,* "without distinction."

118. *levis insania,* "slight madness."

119. *Virtutes;* excellences, "advantages." — *collige;* compare Sat. II. 1. 51.

120. *Non temere;* the same as *non facile.*

121. *fugas servorum;* the running away of their slaves was one of the great trials of the Romans.

122. *socio;* his "partner" in business. — *incogitat;* this word, in the sense of the Greek ἐπινοεῖν, is not used by any writer but Horace, except in the participle.

123. *Pupillo;* the defrauding of wards by their guardians seems, from the frequent mention of it by the satirists, to have been a very common crime. — *siliquis,* "pulse," pease, beans, &c. — *pane secundo;* bread made of the coarser flour mixed with bran was called *panis secundus*, or, more properly, *secundarius*. They call the same thing "seconds" in England.

124. *Militiae;* the dative.

125. *Si das hoc,* "if you grant this," i. e. what follows.

126. *Os tenerum,* &c.; because children were taught to speak and pronounce by having the works of the poets dictated to them.

127. *Torquet;* this word well expresses the power of poetry. — *ab obscoenis sermonibus,* "from vulgar and indecent words."

128. *Mox,* "by and by." — *pectus,* "the heart," or "feelings," as Virg. Ecl. I. 64.

129. *Asperitatis,* "rudeness" of manners. — *corrector,* "chastiser."

130. *Recte facta refert,* "he commemorates noble deeds." — *orientia tempora,* "the rising generation." — *notis,* "celebrated."

132–138. Horace, as he proceeds, lays aside the half-sportive tone in which he began to speak of the advantages of poetry, and now dilates in eloquent words upon its solemn uses as an essential part of religious worship.

132. In this line is elegantly described a chorus of boys and maidens, such as used to chant in the temples of the gods the kind of hymns of which Horace's Carmen Saeculare is an example.

134. *praesentia,* "propitious," because "at hand" to assist.

135. *Coelestes aquas;* i. e. rain. In a drought, a special sacrifice was offered to Jupiter Pluvius.

138. *Manes;* here "the infernal deities," Pluto, Proserpine, and Hecate. There is probably an allusion to the story of Orpheus.

139. *Agricolae,* &c. The Italian national drama, like that of Greece, owed its origin to rustic festivals.

140. *levantes,* "refreshing."

141. *finis,* "of the end" of his labors.

142. *pueris et conjuge fida;* these words are an explanation of the preceding ones, since the wife and children were the farmer's *socii operum.*

143. Tellus and Silvánus are two of the twelve rural deities enumerated by Varro. Tellus was the goddess of the earth, Silvanus the god of woods and cattle.

144. *Genium;* the Genius of each man was supposed to be born with him and to die with him, and was thoroughly identified with all his pleasures. Hence *genio indulgere, genium placare,* is the same as "to indulge one's self," and hence, too, the Genius could be said to be *memor brevis aevi.*

145. *Fescennina licentia,* "the license of the Fescennine verses"; i. e. the licentious or free-spoken Fescennine verses. The *Fescennina carmina,* one of the earliest kinds of Italian poetry, were a rude dialogue of extempore verses in which the country people assailed and ridiculed one another.

146. *Versibus alternis;* the alternate or amœbæan character of these poems was an essential circumstance; it dates from the earliest times, and has survived to this day in the extempore verses of the Italian peasants.

147. *Libertas;* synonymous with *licentia,* v. 145.

148. *amabiliter,* "innocently," "without malice."—*jam,* "now," after the lapse of some time.

149. *rabiem,* "invective," "abuse."—*coepit; coeptus est* would be the more common expression.

150, 151. *Dente cruento;* compare Ep. I. 18. 82.—*cura,* "anxiety."

153. *malo,* for *male dico.*

154. *fustis;* to be beaten to death with cudgels was an old Roman mode of punishment, denounced against this crime among others, as appears from a passage of Cicero preserved by Augustine, De. Civ. Dei, 2. 9: *Nostrae contra duodecim Tabulae, cum perpaucas res capite sanxissent in his hanc quoque sanciendum putaverunt si quis occentavisset, sive carmen condidisset, quod infamiam faceret flagitiumve alteri.*

155. *Ad bene dicendum;* the reverse of *male dicere.*

156. *Graecia capta;* the influence of Grecian literature and refinement commenced with the capture of Syracuse (compare Liv. XXV. 40. 2), which Horace probably means to include in speaking of Greece.

158. *numerus Saturnius;* the Saturnian was an irregular iambic measure, in which Naevius wrote. Ennius was probably the first to introduce the Greek hexameter.—*grave virus,* "noisome venom."

159. *Munditiae,* "elegance" of thought and expression.

160. *ruris,* "of the rustic character."

161. *Graecis chartis,* i. e. the writings of the Grecian poets.

162. *quietus,* "being at rest."

163. Thespis is named as the representative of Grecian tragedy, of which he was commonly considered the inventor. But even as early as in the days of Plato and Aristotle there were no plays of his extant, if indeed they were ever committed to writing.

164. *rem;* the subjects treated by the Grecian poets.—*vertere,* "to turn" into Latin.

165. *Et placuit sibi,* "and took pleasure" in the composition of tragedy.—*natura,* "since he was by *nature,*" &c.

166. *spirat tragicum satis,* "he breathes tragically enough," i. e. "has enough of tragic spirit."—*feliciter audet,* "has a happy boldness" in his style.

167. *lituram,* "an erasure"; i. e. he does not take sufficient pains to correct and polish his verses. Compare Sat. I. 10. 72, note.

168. *ex medio quia res arcessit;* because it takes its subjects from ordinary life.

169. *Sudoris,* "difficulty."

170. *veniae minus;* "less indulgence" is shown to any offence against truth or probability. — *Plautus;* in order to prove the difficulty of writing comedy he shows the faults committed by Plautus, who was esteemed one of the best writers.

173. *Quantus sit Dossennus,* "how great Dossennus is," i. e. how well he describes. Dossennus is said by the Scholiast to have been a composer of *Atellanae,* farces, and this idea has been generally received. But K. O. Müller suggests that there was no such writer, and that Dossennus is the name of a standing character in the Atellanae, (like clown, harlequin, &c., in our pantomimes,) who represented a coarse, vulgar buffoon. The meaning then will be "what a Dossennus he (Plautus) is in his greedy parasites"; i. e. "what regular Dossenni he makes of them." It is certainly remarkable that no other author quotes a single one of his plays, and that the name Dossennus is only mentioned in two passages of Seneca and Pliny, neither of which proves him to have been a writer of plays, while it might be supposed that Horace would not adduce as an example a writer who was so little conspicuous as not to be mentioned by contemporaneous authors. There are, on the other hand, several fragments of the Atellanae, in which a character of the name of Dossennus occurs. This interpretation has not, however, found favor with later editors, except Keightley.

174. *non adstricto socco,* "with a sock down at heel," i. e. how negligently he composes his plays. The *soccus* was peculiar to comedy, as the *cothurnus* was to tragedy.

175. *nummum;* the money paid by the ædiles to the authors of the plays which were acted. The Roman writers seem to have turned their profession into a regular trade, and Plautus especially is reported to have amassed a large sum. This may possibly favor the interpretation of Muller which would make this apply to Plautus.

176. *an recto stet talo,* "whether it stands upright"; i. e. whether it succeeds or not.

177. *Gloria,* "the love of fame."

178. *Exanimat,* literally "kills," means, as does sometimes the Greek ἀποκτείνειν, "tortures." — *sedulus,* "an attentive one."

180. *Valeat; vale,* in the second person, means simply "farewell"; *valeat,* in the third, conveys also the idea of contempt, "let it go," "away with it." — *res ludicra,* "dramatic poetry."

182. *audacem poëtam;* a poet who braves this danger.

185. *eques,* "the equestrian rank," who occupied separate benches.

186. *ursum aut pugiles;* until the time of Augustus, such exhibitions took place in the same theatre with dramatic representations.

188. *incertos oculos,* "eyes wandering" from one object to another. — *gaudia vana,* "empty, unmeaning shows."

189. *aulaea;* the "curtain," which was not raised as with us, but let down, *premebantur;* compare Virg. Georg. III. 25. — *premuntur in horas;* i. e. the scene lasts four hours or more.

191. *trahitur,* &c.; the description of a triumphal procession. — *regum fortuna,* for *reges olim fortunati.*

192. *Esseda;* Gallic chariots of war. — *pilenta;* carriages with two wheels, like the former, but covered and used by ladies. — *petorrita;* four-wheeled carriages, used in travelling. — *naves;* the *rostra* of captured ships.

193. *Corinthus;* vessels or statues of Corinthian bronze.

194, 195. *seu panthera confusa camelo, diversum genus;* it is better to regard *diversum genus* as put in apposition to *panthera,* "a strange race," than as the Greek accusative. The ancients believed the giraffe to be a cross between the camel and the panther.

198. *mimo*, "than the actors."

199. *Scriptores*, "the poets."

200. *surdo;* not that the ass is supposed to be really deaf, but it pays no attention.

201. *Evaluere;* the perfect tense, used as an aorist.

202. *Garganum;* Mount Garganus, in Apulia, was covered with forests, and very much exposed to the stormy winds from the Adriatic.

203. *artes*, "the productions of art," displayed in the processions; see above, v. 193.

205. *concurrit dextera laevae;* i. e. "there is a great clapping of hands."

207. *Lana*, "his robe." — *Tarentino veneno*, "Tarentine purple." *Venenum*, like the φάρμακον, originally signified any extract. It was at one time considered a great beauty if the hue of the purple approached the color of violets.

208. *recusem;* it is conjectured that Horace had been urged by his friends, and perhaps by Augustus, to apply himself to dramatic poetry.

209. *laudare maligne*, "to give envious (i. e. faint) praise."

210. *per extentum funem*, "over the tight-rope"; a proverbial expression for a feat of the greatest difficulty.

211. *inaniter*, "without reality," by the fictions of his imagination.

213. *Ut magus*, "like the magician." There were many of these at Rome, and it was a common trick with them to pretend to raise a spirit from the dead to answer the questions of their customers. — Thebes and Athens are the places in which the scene is laid in most of the Greek dramas.

214. Having spoken of the extreme difficulty of dramatic composition, Horace now proceeds to say something in favor of the other kinds of poetry. — *et* stands here for *etiam*.

215. *superbi*, "arrogant."

216. *Curam brevem*, "some little attention." — *munus Apolline dignum* is the temple erected to Apollo by Augustus, on the Palatine hill, to which he added a library.

217. *Vis complere libris;* as only the works of the best authors were admitted into this library, these words are equivalent to "if you wish to increase the number of distinguished writers."

218. *Helicona;* Mount Helicon in Boeotia, the well-known seat of the Muses.

220. *Ut vineta egomet caedam mea;* a proverb applied to those who injure themselves.

221. *Sollicito aut fesso;* compare the directions which he gives to Vinius Asella on this subject, Ep. I. 13. 3, 4.

223. *loca jam recitata;* in allusion to the custom of reading their compositions to their friends, which was practised by all authors. It was natural that these should sometimes request a second reading of a striking passage. — *revolvimus;* because their manuscripts were written upon a roll of parchment. — *irrevocati*, "without being requested"; the expression more properly applies to actors who were called back to repeat their part, or, as we should say, encored.

224. *labores*, "the pains" which we have taken.

225. *tenui filo;* compare above, v. 76, note.

227. *commodus*, "obligingly."

228. *egere vetes;* by bestowing large gifts upon them, as he did upon Virgil and other poets.

230. *Aedituos;* the Aeditui were keepers of the temples. Horace supposes the merits (*virtus*) of Augustus to be a deity, and the poets to be its keepers and guardians.

233. Choerilus must have been a bad poet, patronized by Alexander; it is remarkable that he is not mentioned by Plutarch or Curtius.

234. *Philippos;* gold coins, so called after Philip of Macedon, the father of Alexander.

236. *Atramenta;* there were several kinds of *atramentum;* that here meant is *atramentum scriptorium*, or writing-ink, which was composed of charcoal rubbed to a very fine powder and mixed with gum. — (*sic*) *fere*, "so, commonly."

239, 240. Other writers also mention these facts, and likewise that no sculptor but Pyrgoteles was permitted to make a stone statue representing him. — *alius Lysippo*, for *quam Lysippus.* — *duceret*, "cast."

242. *videndis artibus*, "in estimating the arts."

244. *Boeotum in crasso*, &c.; i. e. that he was totally void of taste and understanding. The Boeotians were [illegible] by their witty and jealous neighbours, the Athenians, to be very d[illegible]id, and this was in part attributed to the thick, heavy atmosp[illegible] country.

247. Virgil and Varius were bot[illegible] this Epistle was written.

248. *ahenea signa;* compare Od. [illegible]

250. *apparent*, "become illustrious." — *sermones;* his satires and epistles.

251. *res gestas*, scil. *tuas.*

252. *arces;* the citadels erected by orde[illegible] Augustus for the defence of the frontiers.

254. *Auspiciis;* after he had assumed t[illegible] title of Imperator, all wars were conducted under his supreme comm[illegible] (*auspiciis ejus*). — *confecta*, "brought to a close." — *duella*, for *bella.*

255. *Claustra*, &c.; this Epistle was proba[illegible] written A. U. C. 744, when the temple of Janus was closed.

258. *majestas*, "greatness."

260. *Sedulitas*, "officiousness." — *stulte quem diligit*, "whom it loves foolishly," i. e. without regard to propriety. — *urget*, "is troublesome to."

261. *numeris et arte;* i. e. *carminibus artificiosis.*

262, 263. *Discit enim* (*aliquis*), &c.; the meaning of this somewhat obscure passage is as follows: "Men learn much more readily that which is ridiculous than that which is beautiful; a bad poet, therefore, injures the person whom he flatters, by making him an object of ridicule by means of his bad verses."

264. *Nil moror*, &c.; Horace is by Döring and other commentators supposed here to introduce Maecenas, or some other great man, expressing his disgust at the officious zeal of his poets. But Horace continues to speak in his own person, although of course he intends Augustus to appropriate the sentiments to himself. — *Nil moror*, "I do not care for," "I despise"; see Ep. I. 15. 16, note.

265. *In pejus*, like the Greek εἰς τὸ χεῖρον, "a bad likeness"; a caricature. — *proponi*, "to be exposed"; either to be exhibited, or for sale. It was usual to have the busts of great men, authors, &c., and they were sold at the booksellers' shops. — *cereus*, "formed of wax."

267. *rubeam*, the same as *erubeam*, "blush." — *pingui*, "dull," "heavy."

268. *capsa porrectus*, "laid out in the case"; an image taken from the carrying a corpse to the grave in an open coffin (represented by the *capsa*), as was the custom with the bodies of the poor. For *aperta* some manuscripts have *operta*, to which it is difficult to assign a good meaning. Besides, *aperta* indicates the worthlessness of the contents of the *capsa*, since valuable books were kept locked up, and even sealed; see Ep. I. 20. 3, note.

269. *vicum;* the street called *vicus Tuscus* or *Thurarius*, where the dealers in groceries and perfumes chiefly lived.

270. *ineptis;* Wakefield suggests *chartis inemtis*, "such books as nobody will buy"; but where this word occurs, Epod. 2. 48, *dapes inemtas*, and Virg. Georg. IV. 133, *dapibus inemtis*, it does not mean things which are so bad that they are not bought, but desirable things which their owners possess without the necessity of buying.

EPISTLE II.

THIS Epistle is addressed to Julius Florus, the same person to whom Horace wrote the third Epistle of the first book, and was probably written while Florus was in the suite of Tiberius in Asia.

Florus appears to have asked Horace to send him letters and verses during his absence, and the poet excuses himself for neglecting to write, and assigns his usual reasons, namely, his love of ease and independence, to which he adds the capricious temper of readers, and the difficulty of pleasing the public taste.

1. *Neroni;* it will be remembered that Claudius Tiberius Nero had hitherto manifested an amiable disposition.

2, 3. *natum Tibure vel Gabiis;* i. e. born in the country; slaves born in country districts were probably considered sounder and stronger than those born in the city. — *tecum sic agat*, "should deal with you on these terms."

4. *Candidus*, "fair"; referring to his clear and healthy complexion.

5. *Fiet eritque tuus;* a commercial phrase. — *nummorum* (*sestertiorum*) *millibus octo;* 8,000 sesterces, or about $350.

6. *Verna;* a slave born of a slave mother in the house of the master.

7. *Litterulis Graecis*, "knows a little Greek." This enhanced his value, as it made him fit for an amanuensis or reader.

8. *argilla quidvis imitaberis uda;* you make any thing of him, as out of soft clay. Some manuscripts read *imitabitur*.

9. *indoctum;* this is not exactly the same as *indocte*, but ἀπαίδευτόν τι, "something not very artistic." — *bibenti*, scil. *tibi;* it was very common to have male and female slaves to sing during entertainments.

10. *levant;* make lighter, i. e. "diminish."

11. *extrudere*, "to put off," "to get rid of."

12. *urget*, "urges," "compels me to sell." — *meo sum pauper in aere*, "though poor, I am out of debt." *In aere sum meo* is a proverbial expression opposed to *in aere sum alieno*, "I am in debt."

13. *Nemo mangonum*, "no slave-dealer"; the word *mango* is said to be derived from *manu ago*. — *non temere*, for *non facile*.

14. *ferret*, "would obtain." — *cessavit*, "loitered," "stayed out too long."

15. *In scalis latuit*, "hid under the stairs." Compare Cic. pro Mil. 15: *fugiens in scalarum se tenebras abdidit*. — *pendentis;* the whip was probably hung up in a conspicuous place in the house, in order to keep the slaves in awe.

16. *Des nummos;* this is to be connected with *Si quis — agat*. — *laedat*, for *offendat*.

17. *poenae securus;* the slave-dealer had mentioned the fault of the slave (i. e. his disposition to run away), though he made as light of it as possible. Had he not done so, he would have been subject to an action for damages.

20. *Dixi;* Horace now applies the supposed case of the slave-dealer to himself; he had given his friend fair notice that he should not write to him.

21. *mancum*, literally, "maimed in the hand"; here, "incapacitated." — *saevus*, for *ira saeviens*.

23. *mecum facientia jura*, "laws which make for me," i. e. which are in my favor.

25. *mendax;* it is probable that this word here, as in Ep. I. 7 2, alludes to an accusation which had been brought against him.

26. *Luculli miles;* this must have happened during the war which Lucullus waged against Mithridates, king of Pontus. — *viatica;* compare Ep. I. 17. 54, note.

27. *ad assem*, "to the last farthing."

28. *sibi;* namely, on account of his carelessness.

30. *dejecit*, "dislodged"; a military phrase for *depulit*.

31. The Scholiast says that the *locus summe munitus* was Tigranocerta; in that case this event happened A. U. C. 685. This incident is partly the foundation of Beaumont and Fletcher's play of The Humorous Lieutenant.

32. *honestis*, "conferring honor"; such as the mural crown, &c.

33. *super*, "over and above these."

34. *praetor*, "the commander." This was the original title of the commander of a Roman army; *praetor a prae eundo.*

36. *addere mentem*, "give courage."

39. *catus*, "sharp"; a Sabine word, which even in Cicero's time was considered obsolete in prose.

40. *zonam*, "his belt," which served as a purse.

42. *Iratus Graiis*, &c.; i. e. he learned Greek from the Iliad of Homer, which commences with the anger of Achilles.

43. *Athenae;* although Athens was no longer in the zenith of her glory, it was very usual for young Romans to resort thither in order to complete their education.

44. *curvo dignoscere rectum;* Dacier understands this literally, "distinguish a straight line from a curve"; but as Horace would hardly go to Athens to learn this, it must undoubtedly be taken in its obvious sense, "distinguish right from wrong," which he would learn by the study of Grecian philosophy.

45. *inter silvas Academi;* the grove of Academus, in which Plato was in the habit of teaching.

46. *emovere;* the *e* is expressive of compulsion.

47. Connect *Civilis belli aestus*, and not, as some propose, *Civilis aestus tulit rudem belli*, &c. — *rudem*, "inexperienced."

48. *non responsura*, "not about to prove a match for."

49. *dimisere; dimittere* is a military phrase, "to discharge from service."

50. *Decisis*, "clipped."

50, 51. *inopem paterni laris et fundi;* although we have no positive evidence of the fact, it seems highly probable that the property of Horace, as well as that of Virgil, Tibullus, Propertius, and almost all other adherents of the republican party, was confiscated.

52. *quod non desit, habentem*, "since I have what ought not to be wanting"; i. e. what is sufficient.

53. *cicutae;* "hemlock" was given in small doses as a cooling medicine. — *expurgare* is used, as *purgare* frequently is, in its more extended sense of "to heal."

54. *dormire*, "to be inactive," "to repose."

55. *anni euntes*, "years as they hasten along."

57. *extorquere;* by the use of this word Horace would indicate that it is not altogether voluntarily that he is giving up poetry. — *quid faciam vis?* "What would you have me do?" not, as Döring thinks, "What kind of poetry would you have me undertake?" because then the following *denique* loses its force.

59. *Carmine*, "a lyric poem." — *iambis;* Archilochian iambics, as in the Epodes.

60. *Bioneis sermonibus*, i. e. "satires." Bion, the disciple of Theophrastus, a philosopher of the Cyrenaic, and afterwards of the Cynic sect, is reported to have written a book full of the most biting sarcasms against the poets, sparing not even Homer. — *sale nigro;* black salt is sharper than that which is purified.

61. *prope videntur*, "almost appear to differ"; i. e. "I would almost say that they must differ."

64. *sane*, "assuredly."

65. *Praeter cetera*, "above all."

67. *sponsum*, "to go bail for him." Compare Sat. II. 6. 23, note. — *auditum scripta;* indifferent writers took great pains to secure hearers for their productions; compare Ep. I. 19. 39.

68. *cubat*, "is lying sick," "is confined to his bed." The Quirinal and the Aventine are at the opposite extremes of Rome.

70. *humane*, "nicely," "charmingly"; spoken with irony.

71. *Purae sunt plateae*, "the streets, you will say, are clear," i. e. "unobstructed." — *meditantibus;* the word *meditor*, like the Greek μελετᾶν, is particularly applied to poets composing their verses.

72. *calidus*, "eager." — *redemptor;* "contractor" for the erection of buildings.

73. *Torquet*, "hoists."

74. *robustis plaustris*, "stout, strong wagons," occupying therefore much room. — *funera*, "funeral processions"; compare Sat. I. 6. 43, note.

76. *I nunc;* addressed to himself, ironically.

78. *Rite*, "justly," "properly." — *cliens;* under the protection of Bacchus, and therefore his "followers."

80. *contracta vestigia*, "the narrow path"; not yet trodden by a crowd of imitators.

81. *Ingenium*, "a man of talent," "a genius." — *desumsit*, "has chosen," i. e. as his residence.

83. *curis*, "studies." — *exit*, "he appears in public."

86. *connectere verba motura sonum lyrae;* i. e. to compose poetry worthy of being sung to the lyre. — *dignor*, "should I think myself worthy?"

87. The connection of the following passage with the preceding is not at first sight very evident. Horace is enumerating all the reasons which induce him to give up poetry, and he now exposes in an anecdote, as one of these reasons, the vanity of contemporaneous poets, and is then led to make some remarks upon the subject of good and bad poetry. — *Frater;* the Romans frequently gave the name of *frater* to a friend who cherished truly fraternal sentiments towards another; compare Ep. I. 3. 35, and Ep. I. 10. 4. Here *frater* is emphatic: — "There was at Rome a rhetorician, such a brother to an orator."

88. *meros honores*, "nothing but compliments."

89. *Gracchus*, &c.; the rhetorician was to be called more eloquent than Caius Gracchus, one of the most distinguished orators of his day, considered by some to surpass even Cicero, and the lawyer was to be a second P. Mucius Scaevola, who was celebrated as one of the most learned of jurisconsults.

90. *argutos*, i. e. *canoros.* — *iste furor;* namely, that of praising each other.

91. *Carmina compono;* in order to be able to condemn this folly more freely, Horace supposes himself to be a partaker of it.

91, 92. *Mirabile visu*, &c.; each of the poets exclaims this of the other's production. — *Caelatum*, "wrought."

93. *fastu*, "conceit."—*molimine*, "importance."

94. *vacuam*, "empty for," i. e. "ready to receive."—*aedem;* the temple of Apollo, to which a library for the works of Roman poets was attached. See Ep. II. 1. 216, 217, notes.

95. *procul*, "at a little distance."

96. *ferat*, "produces," i. e. recites.

97, 98. We heap such praises upon each other, that our contest resembles the conflict of gladiators.—*Caedimur*, "we receive blows."—*Samnites*, "(like) Samnites"; these were a kind of gladiators who used the Samnite weapons; they were frequently hired to amuse the company at entertainments by the exhibition of their skill, and as in these combats they did not hurt each other, they were of long duration.—*ad lumina prima*, "until the time of lamp-light."

99. *Discedo Alcaeus*, "I come out of the contest an Alcaeus"; i. e. as great a lyric poet.—*puncto illius*, "by his vote." At elections each voter had a tablet given to him, with the names of the candidates upon it, and he placed a point, *punctum*, after the name of the one whom he voted for.

100. *Callimachus;* an Alexandrian poet, who was considered one of the first among elegiac poets.

101. *Mimnermus;* compare Ep. I. 6. 65, note. He was superior as a poet to Callimachus.—*optivo*, "by his own free choice"; i. e. I give him any name he pleases.

104. *finitis studiis et mente recepta*, "when I lay aside my poetical studies and recover my senses."

105. *impune* is generally joined to *obturem;* but if we read the verse, it is very clear from the cæsura that *impune legentibus* belong together; *patulas* must therefore mean, "which before were wide open."

107. *Gaudent scribentes;* a Græcism, "they take pleasure in writing," "they write *con amore*."

108. *beati*, "happy that they are!"

109. *legitimum;* in accordance with all the laws of poetry, "perfect."

110. *tabulis*, "his writing-tablets."

112. *pondere*, "dignity."

113. *movere loco;* the expressions in this passage are all borrowed from the terms employed with reference to the census. Thus *parum splendoris* applies to the *equites*, who bore the epithet *splendidi*, and who were degraded from their rank if they neglected their horse or arms. So also *movēre loco* was the term employed for to degrade from a rank or class.

114. *Et versentur adhuc*, &c.; as those who are degraded from their rank were loath to obey the censor, so too the poet finds it hard to reject some of his expressions, even if they have not yet been brought before the public.—*penetralia Vestae;* the sanctuary of Vesta, which none but the Vestal virgins might enter, represents the house of the poet, into which the public could not intrude, and where his works, until they were published, were secure from criticism.

115. The comparison of words to citizens is still continued.—*populo*, "for the people."

116. *speciosa vocabula rerum*, "expressive words"; words which clearly set forth the things which they represent.

117. *Catonibus;* Cato the Censor.—*Cethegis;* M. Cornelius Cethegus, with whom Cicero (Brut. 15. 57) commences the series of Roman orators.

118. *situs*, "rust," or "mould."—*deserta;* neglected by men.

120. *Vehemens* is a dissyllable, *vēmens*.

121. *Fundet opes;* Horace was probably thinking of the Nile.—*beabit*, "will fertilize."

122. *Luxuriantia compescet;* a metaphor from the vine-dresser, who cuts back the luxuriant shoots.

123. *Levabit*, "he will smooth." — *tollet*, for *auferet*.

124. He will have the appearance of only being in sport, and yet (*et*, for *et tamen*) he has as difficult a part to play as the pantomimist, who has to sustain with apparent ease the most opposite characters.

125. *Cyclopa;* compare Sat. I. 5. 63, note. — *movetur*, "dances."

126. *scriptor delirus;* i. e. one of those who *gaudent scribentes;* v. 107. — *iners*, "ignorant of the rules of the art."

128. *ringi*, literally, "to snarl"; here, "to fret," "to vex one's self." — *Fuit haud ignobilis*, &c. The same story is related of Thrasyllus, an Athenian, by Aelian, V. H. 4. 25; of an inhabitant of Abydos, by Pseudarist., De Mir. Ausc. 30; and of a young Spanish nobleman, by Huarte.

131. *Cetera*, "in other respects"; not to be joined to *munia*.

134. *signo laeso lagenae*, "if the seal of his wine-jar had been broken," i. e. by the slaves.

138. *redit ad sese*, "returned to himself," to his senses.

141. He now continues the subject commenced vv. 126 - 128, which the anecdote interrupted. — *Nimirum*, "doubtless." — *sapere;* to regulate one's life according to the rules of wisdom.

143. *verba fidibus modulanda Latinis;* i. e. lyric poetry.

144. *numerosque modosque;* there is a similar metaphor taken from music in Ep. I. 1. 99, *vitae disconvenit ordine toto*, and probably a reference to the Stoic definition of virtue as *διάθεσις ψυχῆς σύμφωνος αὐτῇ περὶ ὅλον τὸν βίον*.

145. *recordor*, "I dwell upon."

146. *Si tibi*, &c.; i. e. if you had the dropsy. The comparison of this disease with the love of gain is very common, and is thought to have originated with Diogenes.

150. *Non fieret levius*, for *sanius*, "did not become better."

151. *Audieras;* namely, from mankind in general.

153. *ex quo*, scil. *tempore*.

154. *Plenior*, "richer."

156. *nempe*, *δήπου*, "surely."

158. *quod quis libra mercatur et aere*, "what a man buys and pays for." In ancient times money was not counted, but weighed; and even in later times large sums were weighed, as they are now; hence the word *pendere* in the sense of *solvere*.

159. *mancipat usus*, "the fact of possession gives the right of property"; *usus*, for *usu capio*, uninterrupted possession for a certain length of time.

160. *Orbi;* Orbius was a landed proprietor, otherwise unknown.

161. *occat*, "harrows."

163. *temeti;* the old-fashioned name for wine; *abstemius* is derived from it.

165. *emtum*, "purchased" by the owner.

166. *Quid refert, vivas*, &c., "Of what consequence is it whether you live on money paid just now, or long ago?" i. e. whether you buy the produce of the land a little at a time as you want, or are the owner of the land itself having purchased it long since.

167. *Emtor quondam* belong together, for *is qui emit quondam arvum*, &c. — *Aricini;* see Sat. I. 5. 1. There were many splendid villas in the neighbourhood. — *Veientis;* the ruins of Veii, near the modern Isola Farnese, were excavated in 1811.

168. *aliter;* i. e. he thinks that they are his own, and that he does not purchase them.

169. *gelidam* does not mean a winter's evening, but is only an ornamental

cultivat of the night, which is cool as compared with the hot day.—*olens*; the brazen pot in which his supper is cooked.

170. *uvent omne usque (ad eum locum), quo*, &c.

171. *refugit*, "has prevented."

172. *punctо horae*, "in the short space of an hour."

173. *prius*, "by entirety"; it may be given away.

177. *vici*; the villages or hamlets belonging to the estate.

177, 178. *Calabris saltibus adjecti Lucani*; some of the wealthy Romans possessed extensive pastures in the mountainous districts of Calabria and Lucania.

178. *Orcus*, "death."

179. *Gemmas*; see Ep. I. 6. 18, note.—*marmor*, *ebur*; works of art made of these materials.—*Tyrrhena sigilla*; these were small human images, or statuettes, valuable on account of their antiquity.—*tabellae*, *ceraeque*, "paintings."

181. *Argentum*; silver vases, &c.—*vestes*; not only garments, but also tapestry, covers for couches, &c.—*Gaetulo*; the purple dye obtained on the coast of Africa is by some writers said to be the best.

182. *est qui non curat habere*; namely, the wise man; the infinitive is here used because a definite person is spoken of, while in *Sunt qui non habent*, they are uncertain persons who are referred to.

183. *censeri*, "to live at ease."—*unci*; namely, with perfumes.

184. *Herodis*; Herod the Great was at this time an object of envy on account of his great wealth, which Horace expresses by *palmetis pinguibus*, probably because it was chiefly derived from the palm-groves.

185. *importunus*, "persevering."

186. *subigit agrum*, "brings wild land into cultivation."—*flammis*; by fire (i. e. burning the bushes, &c.).—*ferro*; the plough and other instruments.

187. *temperat astrum*; the Genius of each man was supposed to direct the whole course of his life, and consequently to govern the star under which he was born.

188. *Naturae deus humanae*, "the god who rules over human nature"; not, as Döring translates, "a god, but one of human nature."

188, 189. *mortalis in unumquodque caput*, "dying for (at the death of) each individual."

189. *vultu mutabilis, albus et ater*; i. e. according to the good or bad fortune of the man.

192. *datis*, scil. *a me*.

192, 193. *et tamen idem scire volam*, &c.; and yet I will know how to distinguish between open-heartedness and extravagance, between frugality and avarice.

195. *spargas*, "throw away."

196. *plura*, "more" than is requisite.

197. *quinquatribus*; the festival of Minerva, which commenced on the 19th of March (a. d. XIV. Kal. Apr.), and lasted, at least in later times, five days.—*olim*, "once," "in former days."

199. *Pauperies immunda*, "squalid poverty," destitution; as distinguished from the mere *paupertas*, "moderate circumstances," which Horace expresses himself to be contented with.

201, 202. *Non agimur*, &c.; I am neither borne along by excessive prosperity, nor am I forced to contend against adversity.

203. *loco*, external "condition."

204. *Extremi primorum*, &c.; in other words, "neither the first, nor the last."

205. *Non es avarus;* addressed by Horace to himself. — *abi*, "depart"; i. e. I will say no more on the subject; our "very well" expresses the meaning.

208. *terrores magicos;* magic arts were at this time most extensively practised at Rome. — *sagas*, "witches."

209. *portenta Thessala;* Thessaly was considered by the Romans to be the home of the art of magic.

210. *Natales*, "your birthdays"; those who dread death would avoid counting their birthdays.

212. *spinis de pluribus una*, "one single thorn out of many"; i. e. one vice or failing out of many.

214. *Lusisti;* here, as frequently, "you have enjoyed life."

215. *abire;* not, as it is generally interpreted, "to die," but "to give up the enjoyments of life," and attend to serious pursuits. The metaphor is taken from a feast; the guests depart when they have eaten and drunk, and enjoyed themselves sufficiently.

216. *lasciva decentius aetas;* an age (that of youth) to which it is more becoming to be sportive than it is to you.

THE ART OF POETRY.

THIS Epistle is addressed to L. Piso, who was Consul A. U. C. 739, and subsequently Prefect of the city (*urbis custos*), and his two sons. It is generally called a Treatise upon the Art of Poetry, and it bears this name in some of the earliest commentaries; but Horace did not intend it to be considered as a formal treatise, and it is rather a collection of rules upon various points of criticism. In style it bears a strong resemblance to the second Epistle of the second book, and it was probably composed at about the same period.

1. The first rule laid down by Horace is, that in every poem there should be simplicity and unity.

2. *varias*, "many-colored." — *inducere*, "to lay on" with the brush.

3. *collatis membris;* the abl. abs. — *ut; membris undique* (*ita*) *collatis*, *ut.* — *turpiter atrum* must be joined together, not *turpiter desinat.*

5. *Spectatum admissi;* it appears from this that painters were then, as now, in the habit of admitting their friends into their studios.

6. *isti* denotes contempt.

7. *aegri somnia*, "the dreams of a sick man." — *vanae;* having no real existence.

8, 9. *uni formae;* i. e. *ita ut una sit.*

9. *Pictoribus*, &c.; an objection which some one may make.

11. *Scimus*, "we know it," "we admit it."

12, 13. *Sed non*, &c.; poetic license must not be carried so far as to unite things which cannot naturally be brought into harmony.

14. An example of this want of harmony is frequently exhibited by poets, who, while professing to treat of a serious subject, launch out into fine descriptive digressions, which are as much out of place as patches of brilliant purple cloth would be on a white toga.

17. *ambitus*, "the winding course." Horace probably alludes to some poems, well known at the time, in which these subjects were inappropriately

introduced. This is a very musical verse, the sound of which well describes the easy gliding of a smooth stream.

19. *Et fortasse*, "perhaps likewise."

20. *Scis simulare;* he addresses the painter, who is supposed to be present. The cypress is said to be a very easy object to paint, but it ought not on that account to be introduced into every picture, whatever the subject.—*quid hoc*, "of what use is this."

20, 21. *si fractis enatat exspes*, &c.; i. e. if the person who pays you for painting a picture is to be represented swimming hopeless (and therefore at a distance from land) from the wrecked ship.

21, 22. *Amphora coepit institui;* another illustration: it is like a potter who undertakes to make an amphora, and produces a pitcher.—*rota;* the potter's wheel.—*urceus;* a pitcher with one handle.

23. *Denique*, "in short," "to sum up"; the French *enfin*.—*quidvis*, "of whatever kind it may be."

25. Many poets err in pursuing too far what they think to be a beauty.

26. *sectantem levia*, "aiming at smoothness."—*nervi*, "sinews," i. e. "energy."

28. *tutus*, "cautious"; ἀσφαλής is used in the same sense by Plato.

29. *prodigialiter*, "so as to create surprise"; some critics would connect it with *appingit*, but the order of the words does not permit such a construction.

31. *arte*, "skill."

32. *Aemilium circa ludum*, "living near the Aemilian school"; a school of gladiators established by Aemilius Lepidus.—*unus*, "beyond all others"; most of the manuscripts read *imus;* but it was so difficult to distinguish between the two words when the *i* was written without the dot, that this cannot cause any surprise.

33. *molles*, "flexible," "flowing."

34. *Infelix operis summa*, "unsuccessful in the whole work."—*ponere*, "to fashion," "to form."

36. *pravo*, "crooked."

37. *Spectandum*, "an object of admiration."

38. *aequam*, "suited to."

40. *humeri*, "your strength."—*potenter*, "according to your powers."

41. *ordo*, "method," "disposition of the parts."

42. *venus*, "charm."

43. *Ut jam nunc dicat*, &c.; i. e. that he says things at the very moment when they ought to be said.

44. *Pleraque*, "many things" which suggest themselves to him.

45. *Hoc amet, hoc spernat*, "adopt one thought, reject another."—*promissi carminis auctor;* the poet who is composing a poem which all men are expecting. A reference, perhaps, to the Aeneid, which was eagerly expected for several years.

46. *In verbis serendis*, "in the placing of the words."—*tenuis*, "nice," "of a fine, delicate taste."

47, 48. *callida junctura*, "a skilful combination." Orelli illustrates this remark by the following instances from Horace's own poems: *splendide mendax, insanientis sapientiae consultus, animae magnae prodigus.*

49. *Indiciis recentibus*, "by new designations."—*abdita rerum*, "things hitherto unknown."

50. *cinctutis Cethegis;* the Cethegi are put for the old Romans generally, because Cethegus (see Ep. II. 2. 117) affected to dress according to the primitive custom.—*cinctutis*, "wearing the *cinctus*," which was a garment used in place of the tunic.

51. *pudenter*, "modestly," "not carried to excess."
52. *habebunt fidem*, "will obtain currency."
53. *parce detorta*, "slightly changed" in form or termination.
53–55. *Quid autem*, &c.; i. e. "What Roman will not grant to Virgil and Varius the same license which is used by Caecilius and Plautus?"—*Caecilio;* see Ep. II. 1. 59.
55. *pauca;* a few new words.
59. *Signatum praesente nota*, "stamped with the character of the present time." The metaphor is taken from coining, and is still in common use, as we say "to coin words."
60. *foliis mutantur*, "are changed by their leaves," i. e. by the fall of the leaves in autumn.—*pronos*, "drawing to a close."
61. *Prima cadunt*, "they fall one after the other." Dante has the same expression: *Come d' autunno si levan le foglie, L' una appresso dell' altre, infin che il ramo Rende alla terra tutte le sue spoglie.* (Inf. 3. 112.)—*aetas*, "generation," "race."
62. *juvenum ritu*, "like youths."
63. *sive receptus*, &c.; in speaking of the inevitable decay of all things he very adroitly pays a compliment to Augustus, saying that even the most magnificent public works were doomed ultimately to meet this fate.—*receptus;* the Portus Julius, at Baiae, a large harbour constructed by Augustus.
64. *arcet*, "defends."
65. *sterilis palus;* this is said by the Scholiast to refer to the draining of the Pontine marshes; but we have no account of his having accomplished such a work.
67. *amnis;* the Tiber, the channel of which was cleared out by command of Augustus, and although it is not mentioned that its course was changed, we know that the purpose for which it was undertaken was to check the inundations which had injured the crops. Compare Od. I. 2. 13.
69. *Nedum*, "much less."—*stet honos et gratia vivax*, "shall they be permanently established in honor and favor"; a comparison with the popularity of public men.
71. *usus*, "custom."
72. *arbitrium et jus et norma;* Horace purposely accumulates words in order to express how necessary it is that in the choice of expressions we should be guided by usage.
73. He now goes on to enumerate the different kinds of poetry.
75. *Versibus impariter junctis;* the elegiac measure, consisting of a hexameter and a pentameter verse.—*querimonia*, "lamentation" for the death of friends. The word "elegy" is said to be derived from the usual commencement of their lamentations, ἔ ἔ λέγε.
76. *voti sententia compos;* i. e. gratified desire. The elegy at a later period became erotic.
77. *exiguos;* both as to subject and length, if compared with the epic poem.
79. *Archilochum;* compare Ep. I. 19. 25, note.—*proprio*, "his own," because invented by him.
80. *Hunc pedem;* the iambus.—*socci, cothurni;* comedy and tragedy.
82. *Vincentem strepitus;* iambics, consisting of alternate short and long syllables, can be pronounced more distinctly than other metres, and would therefore be better able to drown the noise made by the audience.
83. *fidibus;* i. e. "to the lyre," to lyric poetry; he means odes, hymns, &c.
85. *libera vina*, "wine which gives freedom of speech." He alludes, per-

haps, to the ode of Alcaeus which commences, Οἶνος, ὦ φίλε παῖ, λέγεται καὶ ἀλάθεα. Compare Sat. I. 4. 89.

86. *Descriptas vices;* the changes or "different forms which have been described."—*colores*, "shades" or "characteristics."

90. *privatis;* such as are used in ordinary life.

91. *coena Thyestae*, "the banquet of Thyestes," the most tragical subject.

92. *Singula quaeque locum*, &c.; let each, having had its place allotted to it, keep that place in a becoming manner.

94. *Chremes;* a character in the Heautontimorumenos of Terence.

96. Telephus and Peleus are adduced as distinguished examples of persons reduced to the greatest distress and misery.—*pauper;* Aristophanes ridicules Euripides for bringing Telephus upon the stage as in the most extreme poverty.

97. *ampullas*, "swelling words"; compare Ep. I. 3. 14, note.—*sesquipedalia*, "a foot and a half long."

99. *dulcia*, ψυχαγωγικά, "touching."

101. *adsunt*, "are with them," "accompany them."

107. *lasciva*, "sportive."—*severum*, "grave."

108. Nature first forms our inward feelings (*intus*) to accord with the state of our external condition, and then expresses these feelings by appropriate words.

109. *juvat*, "makes us joyful."

113. *equites peditesque;* i. e. the entire audience, high and low. The *equites* include the Senators, who served on horseback; all the rest on foot. Compare Liv. I. 44: *Omnes cives Romani, equites peditesque.*

114. *Divus;* the gods are always represented by the best poets as expressing themselves in terms of calm dignity, (e. g. Apollo and Minerva in the Eumenides, Minerva in the Ajax, and Diana in the Hippolytus,) while the heroes are excited by all human passions.

116. *matrona potens;* such as Phaedra, Atossa, or Jocasta.—*sedula nutrix*, "an anxious nurse"; as in the Choëphorae, the Hippolytus, &c.

117. *Mercator vagus;* like the ἔμπορος in the Philoctetes.—*cultor agelli;* the αὐτουργός in the Electra.

118. *Colchus an Assyrius;* Aeetes is an instance of the first; Xerxes in the Persae, of the second.—*Thebis;* Eteocles and Creon in the Septem contra Thebas are instances of Thebans, and their opponents of Argives. The distinction in character between the inhabitants of various parts of Greece was very strongly marked.

119. *famam*, "history," "common tradition."

120. *honoratum*, "celebrated," "renowned."—*reponis*, "you bring again upon the stage," where he has appeared so often.

121. *Impiger*, "restless," despising repose.

122. *Jura*, &c.; compare Il. *a*. 295, where Achilles says to Agamemnon: Ἄλλοισιν δὴ ταῦτ' ἐπιτέλλεο, μὴ γὰρ ἔμοιγε Σήμαιν' · οὐ γὰρ ἔγωγ' ἔτι σοι πείσεσθαι ὀίω.

123. *flebilis Ino;* Euripides wrote a play on the story of Ino, in which this probably was her character.

124. *Ixion;* Aeschylus and Euripides wrote plays on this subject.—*Io vaga;* as she appears in the Prometheus of Aeschylus.

126. *servetur ad imum*, "let it be kept up to the end," be consistent throughout.

128. *proprie communia dicere*, "to make what is common your own"; i. e. to individualize, out of the common matter to create a distinct character.

129. *Rectius*, "better," with more chance of success.

130. Keightley notices, in support of this assertion, that while Ben Jon-

son invented his own plots, Shakspeare resorted to history and tradition, *secutus est famam.*

131. *Publica materies* must not be confounded with the *communia* mentioned above, v. 128; *communia* denotes matter in general; *publica materies*, the public store of myths, traditions, &c., which every poet could resort to.

132. He mentions three faults to be avoided; first, avoid commonplaces. — *orbem;* the Greeks called commonplaces τὰ ἐν κύκλῳ. Compare Aristot. Rhet. I. 9: τὸ δ' ἐγκώμιον τῶν ἔργων ἐστίν · τὰ δὲ κύκλῳ εἰς πίστιν, οἷον εὐγένεια καὶ παιδεία. — *patulum;* because wide open to every one.

133. Secondly, do not translate literally from the Greek.

134. *nec destilies*, &c.; thirdly, do not imitate the original story too closely in your plot. There is an allusion to the fable of the goat jumping down into the well after the fox.

135. *operis lex*, "the plan of your work."

136. *cyclicus;* the cyclic poets were a body of writers who wrote a number of poems on all the subjects connected with the Trojan war, the return of Ulysses, &c. These poems were formed into a cycle by the Alexandrian grammarians.

138. *ferat*, for *proferet*, "utter." — *tanto hiatu*, "a mouth opened so wide"; i. e. such a high-sounding commencement.

139. *Parturiunt*, &c.; a Greek proverb, derived from Aesop's well-known fable.

141, 142. *Dic mihi*, &c.; a contracted version of the opening of the Odyssey: Ἄνδρα μοι ἔννεπε, &c.

143. *Non fumum ex fulgore;* he does not intend to make a very brilliant opening, which shall end in disappointment, but begins soberly, and gradually puts forth the brilliant creations of his genius.

144. *dehinc;* i. e. as he proceeds in his narration. — *miracula*, φαντασίας, "wonders."

145. *Antiphaten;* see Odyssey, κ. 80–132.

146. *reditum Diomedis;* reference is here made to the Thebais, a poem by Antimachus, the contemporary of Plato, in which he describes the return of Diomede to Aetolia after the second Theban war.

147. *gemino ab ovo;* from the story of Leda's two eggs.

148. *eventum;* the catastrophe, and conclusion.

151. *ita mentitur*, "so contrives his fictions."

154. *aulaea*, "the dropping (or rather raising) of the curtain." Compare Ep. II. 1. 189, note.

155. *Vos plaudite;* these words were addressed to the audience by one of the actors at the end of the play.

156. *Aetatis cujusque*, "of each age of life."

157. *Mobilibus*, "changing" as they advance.

158. *Reddere voces*, "to speak clearly."

159. *Signat humum*, "plants his footsteps on the ground."

161. *custode remoto;* this was when the young man assumed the *toga virilis;* see Sat. I. 6. 81, note.

162. *campi*, scil. *Martii*, where the gymnastic exercises were carried on.

163. *Cereus*, "waxen," "easily moulded."

164. *Utilium;* i. e. "riches." Compare Aristot. Rhet. II. 12: οἱ νέοι φιλοχρήματοι ἥκιστα · διὰ τὸ μήπω πρὸς τὸ συμφέρειν κρίνειν μηδέν.

165. *Sublimis*, μεγαλόψυχος, "high-spirited." — *cupidus*, "with strong desires." — *pernix*, "quick."

166. *Conversis studiis;* ablative absolute.

167. *honori*, "distinctions," "offices."

168. *cavet*, "he takes care not to."

169. *vel quod*, "either because he," &c.

171. *gelide;* compare Aristot. Rhet. II. 12: *κατεψυγμένοι γάρ εἰσιν, οἱ δὲ νέοι θερμοί.*

172. *spe longus*, "slow to hope."—*avidus futuri*, *φιλόζωος* (Aristot. *ibid.*).

175. *venientes*, "advancing."

177. *partes*, "the part" or "character."

178. *adjunctis*, "their own."

179. Nor is it enough that the words assigned to the different characters should be appropriate and consistent; the action represented must also be carefully chosen, that it may not offend the eyes of the spectator.—*acta refertur;* in the Greek tragedies, all that part of the action which is not represented on the stage is narrated either by the chorus, or by some character introduced on purpose.

182. *Ipse sibi tradit;* in opposition to the things which are narrated to him.—*intus*, "behind the scenes."

183. *Digna geri*, "fit to be carried on"; such as murders or other horrid deeds, and also prodigies, transformations, &c.

184. *facundia praesens;* i. e. a messenger, or some other character, who is supposed to have been present, and who then relates it on the stage.

185–188. The murder of her children by Medea, and the banquet prepared by Atreus for Thyestes, are adduced as examples of horrid deeds, and the transformation of Procne and that of Cadmus as prodigies, which should not be represented upon the stage.

188. *incredulus odi*, "I cannot believe, and am therefore disgusted with them."

189. *quinto actu;* the Greek tragedies consisted of *πρόλογος*, *ἐπεισόδια*, and *ἔξοδος*; as the *ἐπεισόδια* were in three parts, the number of acts was always five.

190. *Fabula*, "the play."

191, 192. *nisi dignus vindice nodus inciderit;* i. e. unless a difficulty occurs which cannot be solved in any other way. Philoctetes, for instance, could not, in the play of Sophocles, have been taken to Troy, except through the intervention of Hercules.

192. *quarta persona;* it was a rule in ancient tragedy that not more than three actors should be required, and therefore more than three could not engage in the dialogue. In one scene of the Andromache of Euripides there are four upon the stage at once, Andromache, her son Molossus, Menelaus, and Peleus; but after Peleus appears, Molossus takes no further part in the dialogue.

193. He next proceeds to describe the duty of the chorus, and its relation to the other characters.

193, 194. *officium virile defendat*, "sustain the part which belongs to it."

194. *medios intercinat actus;* the chorus used to sing between the acts, and Horace advises that the subject-matter of these songs shall be strictly connected with the piece. Euripides often violates this rule.

196. *consilietur amice*, "give friendly counsel."

197. *pacare;* the common reading is *peccare*, which is found in most manuscripts; but Bentley has corrected it to *pacare* from a few manuscripts, and has shown this to be the true reading.

198. *dapes mensae brevis;* i. e. temperance and moderation.

199. *apertis otia portis*, "peace with open gates"; compare Od. III. 5. 23: *Portasque non clausas.*

200. *tegat commissa;* of this secrecy on the part of the chorus there are many examples as in the Electra of Sophocles, v. 469, in the Hippolytus of Eu[illegible] and in other plays.

202. *Tibia;* the pipe, which was the accompaniment especially to the choruses. — *orichalco*, "brass." — *vincta;* some manuscripts read *juncta*, which is less poetical. The meaning is the same. The *tibia* was originally made of a single piece; but in process of time its length was increased in order to enable it to produce deeper tones, and then it was, like our flute, made in several pieces and bound at the joints with gold or brass.

203. *foramine pauco*, "with few holes."

204. *Adspirare*, "to accompany."

205. *sedilia*, "the benches."

206. *Quo;* namely, to the theatre; to be supplied from *sedilia*. — *numerabilis*, "that could be counted"; not, as now, an innumerable multitude.

208. *victor*, scil. *populus;* he is speaking both of the Greeks and the Romans; hence *urbes*, which is the reading of all the best manuscripts, instead of *urbem*.

210. *Placari genius;* see Ep. II. 1. 144, note.

212, 213. The connection of these two lines with the remainder has been explained in many different ways. They only state the reason why the old rude and simple style of music was retained until the people became through foreign conquest more refined and civilized.

213. *Rusticus urbano*, &c.; where they all sat together in the theatre, without any distinction of rank.

214. *motum*, "vivacity." — *luxuriem*, "variety."

215. *vagus;* i. e. he crossed backwards and forwards across the stage, as the chorus did. — *vestem;* his tragic robe, *syrma tragicum*.

217. *tulit*, for *protulit*, "produced."

218, 219. The great improvement in the Greek chorus which subsequently took place: it inculcated, in a prudent manner, useful moral lessons; and it predicted future events as accurately as the oracle at Delphi.

220. *Carmine*, &c.; this is said to be the origin of the Greek tragedy and of the word τραγῳδία.

221. *agrestes Satyros nudavit;* he introduced the naked Satyrs upon the stage; i. e. the Satyric farce.

222. *Incolumi gravitate*, "without impairing the dignity of the piece. — *eo, quod*, "for this reason, that."

223. *morandus;* i. e. after the performance of the trilogy or three acts of the tragic drama.

224. *functus sacris*, &c., "who came from sacrificing and drinking, and was lawless."

225. *dicaces*, "witty."

226. *vertere seria ludo*, "to change serious things into sport"; i. e. to turn from serious things to sport.

227. *adhibebitur*, "shall be represented" in the piece.

228. *nuper*, "at some former time."

229. *Migret in obscuras tabernas*, "descend into low taverns"; i. e. become like a frequenter of low taverns. — *humili sermone;* by the vulgar language which is put into his mouth.

230. *nubes et inania captet;* i. e. "become bombastic and inflated."

231. *Effutire*, "to prattle." — *indigna*, "beneath whose dignity it is." — *tragoedia;* the characters of heroes in the Satyric pieces.

232. *moveri*, "to dance."

233. *paullum pudibunda*, "with somewhat of shame." A hero appearing as a character in one of the Satyric farces should conduct himself much as a matron who is compelled to take a part in the dances of some religious festival, and, although she joins in the mirth, does it with some degree of bashfulness.

234. *dominantia;* strictly speaking, words which are used in their primary signification, not metaphorical; hence, words "in common use."

237. *Davus;* frequently the name of a slave in the Roman comedies.

238. *Pythias;* a comic character in a play by Lucilius, who manages to get a talent from her master, Simo, for the dowry of her daughter. — *emunctio*, "being gulled"; literally, "having his nose wiped."

239. *custos;* the *paedagogus*. Silenus appears to have been a standing character in the Satyric plays.

240. *Ex noto*, "out of words which are known to every one." — *fictum carmen sequar*, "I will aim at language skilfully composed." It is the style and language of his play, and not the subject, as many commentators suppose, that Horace is speaking of; *fictum* is *cum arte compositum*.

241. Orelli quotes a very similar idea from Pascal, *Pensées*, I. 3: *Les meilleurs livres sont ceux que chaque lecteur croit qu'il aurait pu faire.*

242. *junctura*, "combination."

243. *honoris*, "beauty."

244. *deducti*, scil. *in scenam.* — *Fauni;* here put for *Satyri*.

245. *paene forenses*, "always about the forum."

246. *juvenentur*, "speak affectedly"; it is only found in this one passage.

249. *fricti ciceris et nucis emtor*, "the purchaser of parched peas and chestnuts"; i. e. the class of people who buy and eat such things in the streets; *fricti* belongs to both substantives.

251. Horace now concludes the subject of the drama with some remarks upon the metre. — *subjecta*, "placed after."

252. *Pes citus;* compare Od. I. 16. 24: *celeres iambos.* — *unde etiam*, &c.; whence (i. e. from the rapidity of the iambus) it comes, that, although there are really six feet, it has arrogated to itself (*jussit accrescere*) the name of a trimeter; two feet in beating the time (*ictus*), as they did with the foot, being reckoned as one metre.

253. *iambeis;* the Greek form, for the Latin *iambicis*, which would not suit his verse; the word occurs nowhere else.

254. *Primus ad extremum*, &c.; i. e. consisting of *iambi* all through. — *Non ita pridem*, "not long afterwards." The iambic originally consisted of nothing but *iambi*, but shortly, in order that the verse might not be so rapid, it began to admit spondees. There is some difficulty in *Non ita pridem*, arising from the fact, that even in the oldest verses of this kind spondees are found; but Horace might nevertheless, looking at it in a poetical point of view, say that originally, and with strict reference to the law of the verse, it consisted of *iambi*.

256. *stabiles*, "steady." — *in jura paterna*, "into its inheritance," to have a share of what belonged to it.

257. *Commodus*, "obliging." — *non ut*, "yet not so as to."

258. *socialiter*, "like a good companion."

259. *Nobilibus;* with irony, as we use "celebrated": "which in our times are so much admired."

260. The spondees in this line are intended to imitate the heaviness of Ennius's versification.

262. *premit crimine*, "lays upon them the charge."

264. *indigna*, "which they ought not to have."

265. *Idcirco;* i. e. because many readers would not discover the faultiness.

266, 267. *intra spem veniae*, "within those limits in which I may hope for indulgence."

268, 269. It appears, therefore, that the utmost which Horace thought his countrymen capable of aspiring to was the successful imitation of the works of the great Grecian writers.

270. Horace differed from many of his countrymen with regard to the estimation in which the works of Plautus, with their rude, homely humor and careless versification, deserved to be held. Compare, for instance, Cicero de. Off., I. 29: *Duplex omnino est jocandi genus: . . . . . alterum elegans, urbanum, ingeniosum, facetum; quo genere non modo Plautus noster*, &c.

271. *utrumque;* i. e. versification and humor.

272. *si modo*, εἴπερ, "if indeed."

274. *digitis et aure*, "with the help of our fingers (by beating time) and our ear."

275. *Ignotum;* namely, before that time. Here follows a brief history of the drama. — *Camenae*, "poetry."

276. *plaustris vexisse;* this has been proved to be an error, as there was a fixed stage even before the days of Thespis.

278. *pallae honestae*, "a becoming dress"; i. e. one suited to the character.

280. *docuit;* the author in ancient times really instructed the actors in their parts.

281. *vetus comoedia;* see Sat. I. 4. 1, 5, notes.

282. *libertas*, "the freedom of speech."

283. *lex est accepta;* it appears that laws on this subject were actually passed, but it is uncertain at what period. See Clinton's Fast. Hellen., p. lviii. But these laws only provided, μὴ δεῖν κωμῳδεῖν ἐξ ὀνόματος, that living persons were not to be made characters under their own names.

284. *Turpiter;* it was disgraceful to comedy to allow itself to be silenced after the license which it had enjoyed.

288. *praetextas*, for *praetextatas;* the *praetexta* being the toga in which heroes would be represented, *praetextas* here signifies tragedies, and *togatas* comedies, of which the subjects were national.

291. *limae labor et mora;* i. e. the time and trouble necessary for correcting and polishing their works.

292. *Pompilius sanguis;* nom. for voc. The Pisos belonged to the Calpurnian family, which traced its origin up to Calpus, the son of Numa Pompilius.

293. *coërcuit*, "has pruned," a metaphor from keeping down, by pruning, the luxuriant shoots of vines.

294. *decies;* i. e. a great many times.—*ad unguem;* compare Sat. I. 5. 32, note.—*castigavit;* the same metaphor as *coërcuit*.

295. *misera;* ironical, "wretched, (as it is called)."

296. *sanos;* i. e. those who are not inspired by a poetic fury. Compare Cicero de Divin., I. 37: *negat sine furore Democritus quemquam poëtam magnum esse posse.*

297. *ungues ponere*, "to cut their nails"; they affect to be so absorbed as not to be able to attend to such trifles.

300. *tribus Anticyris;* i. e. all the hellebore which could grow in three Anticyras; compare Sat. II. 3. 83, note.

301. *Licino;* said by the Scholiast to have been a well-known barber. — *O ego laevus;* compare Virg. Ecl. I. 16: *si mens non laeva fuisset.*

302. *Qui purgor bilem;* i. e. who get rid of my bile by a course of medicine every spring; melancholy was attributed to bile, and this might lead to the poetical insanity of which he is speaking.

304. *Nil tanti est*, "it is not worth the while"; I do not, after all, value their opinion.

306. *Munus*, scil. *poëtae.*

307. *opes*, scil. *ingenii;* i. e. fertility of invention and fluency of speech.

309. *sapere*, σοφία καὶ σύνεσις, "good judgment."

310. *Rem;* i. e. how to treat a subject judiciously. — *Socraticae chartae;* the ethical writings of the Socratic school, Plato, Xenophon, Aeschines, Antisthenes, &c.

311. *provisam rem;* the subject when it has been well studied.

313. *hospes;* the mutual relation of *hospites*, host and guest, was one of a very important character, and the tie between them almost as sacred as that between very near relations.

314. *conscripti;* of a senator.

315. *Partes*, "the part" in theatrical language.

318. *vivas voces*, "natural language."

319. *speciosa locis*, "adorned with beautiful ideas."

320. *nullius veneris*, "without any grace of language."

322. *canorae*, "well-sounding."

323. *ore rotundo;* literally, "with a round mouth," i. e. with well-rounded and elegant expressions; what the Greeks call τὸ στρογγύλον.

324. *avaris*, "desirous"; not used here in a bad sense.

325. *rationibus*, "calculations."

327. *Albini;* he was a rich usurer. — *de quincunce;* from five *unciae* (ounces), twelve of which made an *as*.

328. *Poteras dixisse*, "why, you can tell." This is spoken by the master to encourage the boy to answer. — *Triens;* the third part of an *as*, or four *unciae*.

329. *Redit*, "is added."

330. *Semis*, "half an *as*," six *unciae*. — *aerugo;* i. e. love of money, because it eats into the soul, as rust does into the copper *as*.

332. *linenda cedro*, &c.; i. e. which will be worthy of being preserved; the oil of cedar and cases made of cypress-wood were employed to preserve books, &c., from moths.

335. *Quicquid praecipies;* i. e. in the first case, when you are instructing.

335, 336. *cito percipiant* must be taken together.

337. *supervacuum;* the idea is taken from a vessel into which you continue to pour after it is full.

338. *Ficta;* in the second case, when you write for the amusement of the audience, the fiction should be probable.

340. *Neu*, ἵνα μή, "that it may not," &c. — *Lamiae;* a monster, the upper part of which was a woman, and the feet those of an ass, and which was said to devour children.

341. *Centuriae seniorum*, "the centuries (classes) of the more aged." In the classes of Servius Tullius, those who had passed the age of forty-five were put into the *centuriae seniorum*. — *agitant*, "condemn."

342. *Rhamnes;* the name of one of the three original tribes; it means here simply "the young knights." — *praetereunt*, "do not approve of"; it is the term applied to those who "refuse to vote."

343. *punctum;* compare Ep. II. 2. 99, note.

345. *meret aera*, "earns money," "brings profit." — *Sestia;* compare Ep. I. 20. 2, note.

346. *longum prorogat aevum;* i. e. *prorogat aevum, ut longum fiat.*

347. There are some faults, for which indulgence must be granted to the author.

350. *Nec semper feriet*, scil. *sagitta.*

352. *maculis, quas aut incuria fudit;* a metaphor from ink-spots upon parchment or paper.

353. *Quid ergo est?* i. e. "what should I do then?"

354. *scriptor librarius*, "a copyist." — *si peccat idem*, "if he makes the same fault."

357. *qui multum cessat;* who frequently fails; compare Ep. II. 2. 14: *Semel hic cessavit.* — *Choerilus;* see Ep. II. 1. 233. It is said that Alexander declared he would rather be the Thersites of Homer, than the Achilles of Choerilus.

358. *Quem bis terve bonum,* "whom, when two or three times he says something good." — *idem,* "I, the same person."

359. *dormitat,* "drops asleep," i. e. "makes a slip."

361. *Ut pictura, poësis,* "a poem is like a picture"; the comparison which follows is remarkably well sustained.

365. *decies;* indefinite, "over and over again."

366. He now gives advice to the elder of the two young Pisos, who, it is probable, had intimated to him that he intended to write poetry.

367. *sapis;* see above, v. 309, note.

368. *Tolle,* "lay up." — *certis,* for *quibusdam.*

370. *abest virtute;* is short of the excellence.

371. *Messalae;* M. Valerius Messala Corvinus, an eloquent pleader; see Sat. I. 10. 29. — *Cascellius Aulus;* an eminent jurisconsult; he is mentioned as such by Cicero.

373. *columnae;* the booksellers' shops; compare Sat. I. 4. 71, note. He means, that poems which are only moderately good have no sale.

374. *grātas,* "pleasant."

375. *crassum,* "thick" and rancid. — *Sardo melle;* the Sardinian honey was bad-flavored. The seed of the white poppy, with honey, was a common dish for the second course.

378. *vergit,* "it is near to."

379. *Ludere;* of the gymnastic sports in the Campus Martius.

380. *Indoctus* governs the genitives *pilae,* &c.

381. *impune;* because they had cause for laughing. — *coronae;* the ring of spectators; compare Ep. I. 18. 53.

382. *Quidni?* "Why should he not?" This and what follows is ironical.

383. *ingenuus,* "born of free parents." The *libertinus* was *liber,* but he was not *ingenuus.* — *praesertim,* "above all." — *census,* "rated" by the censors.

383, 384. *equestrem summam;* i e. 400,000 sesterces.

385. *Tu;* do not thou resemble such persons. — *invita Minerva;* compare Cicero de Off., I. 31: *invita, ut aiunt, Minerva, id est, adversante et repugnante Minerva.*

386. *olim,* "at any time."

387. *Maeci;* Sp. Maecius Tarpa, celebrated as a critic; compare Sat. I. 10. 38.

388. *nonum prematur in annum;* i. e. do not be in haste to publish, but give yourself ample time to revise and polish your work.

389. *intus;* in your case.

391. *Silvestres,* "living in the woods." — *sacer;* compare Virg. Aen. VI. 645: *Threīcius sacerdos.*

392. *victu foedo;* raw flesh, acorns, &c.

394. *Amphion;* compare Od. III. 11. 2.

396. *sapientia,* scil. *poëtae.*

398. *vago,* "promiscuous." — *dare jura maritis;* to institute marriage.

399. *ligno;* in early times, law has been carved in wood. The laws of Solon at Athens were thus carved.

402. *Tyrtaeus;* the Athenian poet, who commanded in the second Messenian war.

403. *sortes,* "oracles."

404. *vitae monstrata via est;* as in the didactic poetry of Hesiod, Solon, &c.

404, 405. *gratia regum*, &c.; Pindar, Simonides, and many other poets, sought to gain the favor of great men by their lyrics in praise of them.

405. *ludus;* scenic representations.

406. *longorum operum finis;* relaxation after long toil. The Dionysia, which are probably referred to, were celebrated in December.

406, 407. *ne forte pudori sit*, "be not ashamed."

408. He is about to give directions for forming a poet, but first alludes to the well-known question whether a poet is so by nature, or whether he can be formed by art.

409. *vena*, "a vein"; a term taken from mining.

410. *rude;* in its rough state, "unwrought."

413. *sudavit et alsit*, "bore heat and cold."

414. *qui Pythia cantat;* most interpreters translate this, "he who plays for the prize at the Pythian games"; but Orelli maintains that *cantat* alone cannot bear this sense, and supplies *certamina* after *Pythia*. It will then mean, "he who (at the Pythian solemnities) plays (on the pipe) the Pythian contests"; i. e. the victory of Apollo over the Python.

416. *Nec satis est;* some editions have *Nunc*, supposing this to be said ironically, which would, however, be out of place.

417. *Occupet extremum scabies;* a proverb, corresponding to our "Devil take the hindmost."

419. *cogit*, "drives together."

420. *Assentatores*, "flatterers."

422. *Si vero est;* but if they know that the poet, besides being rich, is liberal, it will be strange if he is able to distinguish between a true and a false friend. — *unctum (cibum) recte ponere*, "to give a good dinner."

423. *levi*, "who is without credit."

425. *beatus*, "happy," namely in the praises which will be heaped upon his work.

429. *super his;* at some of these passages which are intended to inspire terror.

430. *saliet*, &c., "he will jump up; he will stamp on the ground."

431. *conducti;* i. e. the undertakers, musicians, and all who are employed at a funeral.

433. *Derisor*, "a pretender."

434. *Reges*, "rich men." — *cucullis*, "earthen drinking-cups."

435. *torquere*, "to rack." — *persperisse*, "to see through" so as to know thoroughly.

437. *animi;* his real design. — *sub vulpe;* under a smooth, fair-spoken exterior, as the fox is always represented in the fables.

438. *Quintilio;* Quintilius Varus of Cremona, whose death Horace laments, Od. I. 24.

441. *male tornatos*, "badly finished," literally, "badly turned in a turning-lathe." — *incudi reddere* shows that they are to be entirely remodelled.

442. *vertere*, from *stilum vertere*, to "correct," "improve."

444. *sine rivali;* as your verses are bad, no one would rival you in your love towards them.

445. *inertes*, "dull," "which have no striking meaning."

446. *Culpabit* is stronger than *reprehendet*, as *duros* expresses a worse fault than *inertes*. — *incomtis*, "inelegant." — *allinet*, &c., "he will put against them a black mark," to show that they are to be struck out.

447. *ambitiosa*, "luxuriant."

448. *parum claris lucem dare;* the whole image is taken from pruning; by cutting back the too luxuriant shoots, the light can reach places which before were dark; so here, thoughts which were quite covered and rendered

obscure by a profusion of ornaments become lucid when these are removed.

450. Aristarchus was a celebrated critic, who ventured to find fault even with Homer.

452. *derisum*, "laughed at."—*exceptum sinistre*, "badly received"; a phrase which is properly applied to an actor.

453. *morbus regius*, ἴκτερος, "the jaundice."

454. *fanaticus error;* a madness like that of the priests of Cybele and Bellona. Compare Ulpian. de Aedil.: *qui circa fana bacchantur et quasi dementes responsa reddunt.*—*iracunda Diana;* Diana (the moon) who afflicts with lunacy.

456. *agitant;* they "persecute him," as they would a real madman.—*incauti;* some incautious persons follow the crowd of boys and the madman, forgetting that madmen sometimes attack those who follow them.

457. *sublimis*, "holding his head up high in the air."—*errat;* he goes wandering about, without knowing whither.

462. *Qui*, for *quomodo.*—*prudens*, "on purpose."

465. *Empedocles;* the philosophic poet of Agrigentum in Sicily.—*frigidus*, this is only an ornamental epithet, used as forming an antithesis to *ardentem Aetnam.*

466. *Sit jus liceatque;* said ironically.

467. *idem facit occidenti;* does the same (i. e. just as bad) as one who kills him.

468. *hoc fecit;* i. e. tried to kill himself.—*jam*, "at once."

469. *famosae;* the only passage in which Horace uses this word in a good sense.

470. *cur versus factitet;* as madness was considered a punishment sent by the gods for some offence, he here humorously asks what offence he had committed for which the gods punished him with the madness of writing poetry.

471. *Minxerit in patrios cineres*, "defiled his father's grave."—*bidental;* a place which has been struck by lightning, in German *Blitzmahl.*

472. *incestus*, "profane."

473. *valuit si*, "if he was strong enough."

474. *acerbus*, "annoying."

476. *Non missura cutem*, &c.; i. e. holds, like a leech, to the skin, until it is gorged with blood.

AN

INTRODUCTION

TO THE

METRES OF HORACE.

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INTRODUCTION

TO THE

METRES OF HORACE.

I. OF SEVERAL TECHNICAL TERMS.

1. *Foot.* — A foot is a combination of a certain number of syllables of a certain quantity.

2. *Verse.* — A verse is the regular series of a certain number of feet.

3. *Basis.* — A basis is a foot of two or three syllables preceding a verse.

4. *Stanza* or *Strophe.* — A stanza or strophe is the succession of several verses in a certain order, which order is preserved through the poem.

If the stanza consists of two verses, the poem is *distrŏphon* (*δίστροφον*); if of three, *tristrŏphon* (*τρίστροφον*); if of four, *tetrastrŏphon* (*τετράστροφον*); and if of one, *monostrŏphon* (*μονόστροφον*).

If one kind of verse only is employed in the composition of the poem, the latter is called *monocōlon* (*μονόκωλον*); if two kinds of verse, *dicōlon* (*δίκωλον*); and if three, *tricōlon* (*τρίκωλον*).

5. *Cæsura.* — A cæsura (from the Latin verb *cædo*, to cut, sever) is the interruption or intersection of a foot by the ending of a word.

6. *Dipodia.* — The feet of two syllables, especially the iambuses and trochees, are not numbered singly, but two by two, and two feet thus united are called a metrum or dipodia (*διποδία*). One dipodia or two feet are called a monomĕter (*μονόμετρος*); two dipodiæ or four feet, a dĭmĕter (*δίμετρος*); three dipodiæ or six feet, a trĭmĕter; four dipodiæ or eight feet, a tetramĕter. But the dactyls, choriambuses, and other feet, are numbered singly, so that two of them are called a dimeter, three a trimeter, four a tetrameter, etc.

7. *Versus catalectus* or *catalecticus* (*στίχος κατάληκτος* or *καταληκτικός*) is a verse, the last foot of which wants one or several syllables. If one syllable is remaining, it is called *versus catalecticus in syllabam;* if two, *catalecticus in dissyllabum.*

8. *Versus brachycatalectus* is an iambic or trochaic verse (which are measured by dipodiæ) the last foot of which is wanting.*

9. *Versus acatalectus* is a verse which is complete.

10. *Versus hypercatalectus* is a verse which has one syllable too much.

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* Sometimes this verse is comprehended under the preceding name, *versus catalectus.*

II. OF FEET.

The feet, of which the verses in the various metres of Horace are constructed, * are, —

1. *Iambus* ⏑ –
2. *Trochœus* – ⏑
3. *Pyrrhichius* ⏑ ⏑
4. *Spondēus* – –
5. *Amphibrăchys* ⏑ – ⏑
6. *Bacchius* ⏑ – –
7. *Dactȳlus* – ⏑ ⏑
8. *Choriambus* – ⏑ ⏑ –
9. *Ionĭcus a minore* ⏑ ⏑ – –

III. OF VERSES.

a. Iambic Verses.

The first syllable of an iambic dipodia, not being capable of being measured accurately, may be long, and thus a spondee may stand in the place of an iambus, or the solutions of the spondee, the anapæst and dactyl. The same changes may be made in the third, fifth, and seventh places. For the second, fourth, and sixth iambus, a tribrachys alone can be substituted; so that iambic verses admit of these changes: —

⏑ – ⏑ –
– ⏑ ⏑ ⏑ ⏑
– ⏑ ⏑
⏑ ⏑ ⏑

It is to be observed that Horace, very moderate in the use of this liberty, uses sometimes in the even places the tribrachys, and in the odd places the spondee, but seldom the anapæst or dactyl.

1. ***Versus iambĭcus dimeter acatalectus,*** **or** ***versus iambicus quaternarius:*** —

⏑ – ⏑ – ⏑ – ⏑ ⏑
– – – –

Inar|sit ae|stuo|sius. ***Epod.*** **3. 18.**
Forti | seque|mur pe|ctore. ***Epod.*** **1. 14.**
Vide|re prope|rantes | domum. ***Epod.*** **2. 62.**

2. ***Versus iambicus trimeter catalectus:*** —

⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑
– – – –

Satis | bea|tus u|nicis | Sabi|nis. ii. 18. 14.
Regum|que pue|ris, nec | satel|les Or|ci. ii. 18. 34.

3. ***Versus iambicus trimeter acatalectus,*** **or** ***versus iambicus senarius;*** **with a cæsura after the first syllable of the third foot:** —

⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ⏑ ⏑
– – – –
⏑ ⏑ – ⏑ ⏑ ⏑ – | ⏑ ⏑
– ⏑ ⏑

Paren|tibus|que abo|mina|tus Han|nibal. *Epod.* 16. 8.
Postquam | reli|ctis || moe|nibus | rex pro|cidit. *Epod.* 17. 13.
Deripe|re Lu|nam || vo|cibus | possim | meis. *Epod.* 17. 78.
Optat | quie|tem || Pelo|pis in|fidi | pater. *Epod.* 17. 65.

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* The Anăpæst ⏑ ⏑ – and the Tribrăchys ⏑ ⏑ ⏑ occur only as solutions of the Spondee and Iambus.

b. Trochaic Verses.

The last syllable of a trochaic dipodia being doubtful, in the second, fourth, and sixth places the spondee, anapæst, or dactyl may be substituted for the trochee, and the tribrachys in any place.

– ⏑ – ⏓
⏑⏑ ⏑ ⏑́⏑ ⏑
⏑́⏑ –
–́ ⏑⏑

4. *Versus Ithyphallicus*, which is a versus trochaicus dimeter brachycatalectus: —

– ⏑ – ⏑ – ⏑
Veris et Favoni. i. 4. 1.

This verse is used once by Horace, so as to form the termination of another (see No. 19), and is constructed throughout in its pure and regular form.

5. *Versus trochaicus dimeter catalectus*: —

– ⏑ – ⏑ – ⏑ ⏓
Non ebur neque aureum. ii. 18. 1.

Horace does not use the spondee in the second place.

c. Choriambic Verses.

Entire verses are not formed of choriambuses, but one or several choriambuses are preceded or succeeded by different feet.

6. *Versus Pherecratius*, which is a versus choriambicus monometer hypercatalectus, with a basis, which in Horace is always a spondee: —

– – –́ ⏑ ⏑ –́ ⏓
Portum. Nonne vides, ut. i. 14. 3.

7. *Versus Glyconĭcus*, which is a versus choriambicus dimeter catalectus in pyrrhichium aut iambum, with a basis, which in Horace is always a spondee: —

– – –́ ⏑⏑ –́ ⏑ ⏓
Reddas incolumem, precor. i. 3. 7.

8. *Versus Asclepiadēus minor*, which is a versus choriambicus trimeter catalectus in pyrrhichium aut iambum, with a basis, which in Horace is always a spondee, and a cæsura after the first choriambus: —

– – –́ ⏑⏑ –́ ‖ –́ ⏑⏑ –́ ⏑ ⏓
Maece|nas atavis ‖ edite re|gibus. i. 1. 1.

Horace neglects the cæsura in two instances. One occurs in this book: —

Non incendia Car|thaginis impiæ. iv. 8. 17.

Mitscherlich very properly questions the genuineness of this verse. In one instance the first choriambus is changed into a pæon primus (– ⏑ ⏑ ⏑): —

Quam si, | quidquid arat | impiger Apulus. iii. 16. 26.

9. *Versus Asclepiadēus major*, which is a versus choriambicus tetrameter catalectus in pyrrhichium aut iambum, with a basis, which in Horace is always a spondee, and two cæsuras, after the first and second choriambus: —

– – – ⏑ ⏑ ′ ‖ –́ ⏑ ⏑ –́ ‖ –́ ⏑⏑ –́ ⏑ ⏓
Quis post | vina gravem ‖ militiam aut ‖ pauperiem crepat? i. 18. 5.

In one instance the second cæsura is neglected:—

Arca|nique Fides ‖ prodiga, per|lucidior | vitro. i. 18. 16.

10. *Versus Aristophanĭcus*, which is a versus choriambicus dimeter catalectus in amphibrachyn aut bacchium:—

⏑́ ⏑ ⏑ ⏑́ ⏑ – ⏓
Lydia dic, | per omnes. i. 8. 1.

11. *Versus Sapphicus minor*, which is the preceding verse preceded by a trochaic dipodia (– ⏑ – –) or Epitrĭtus secundus, with a cæsura after the first syllable of the choriambus:—

– ⏑ – – ⏑́ ‖ ⏑ ⏑ ⏑́ ⏑ – ⏓
Fluminum la|psus ‖ celeres|que ventos. i. 12. 10.

Several times the last word is divided, a part of it belonging to the following line:—i. 2. 19; ii. 16. 7.

12. *Versus Sapphicus major*, which has one more choriambus than the preceding verse, with a second cæsura after the first choriambus:—

– ⏑ – – ⏑́ ‖ ⏑ ⏑ ⏑́ ‖ ⏑́ ⏑ ⏑ ⏑́ ⏑ – ⏓
Oderit cam|pum, ‖ patiens ‖ pulveris at|que solis? i. 8. 4.

d. Dactylic Verses.

13. *Versus Adonĭcus*,* which is a versus dactylicus dimeter catalectus:—

– ⏑ ⏑ – ⏓
Templaque | Vestae. i. 2. 16.

14. *Versus Archilochius minor*, which is a versus dactylicus dimeter hypercatalectus, or trimeter catalectus in syllabam:—

– ⏑ ⏑ – ⏑ ⏑ ⏓
Flumina | praetere|unt. iv. 7. 4.

15. *Versus dactylicus tetrameter catalectus*, or *versus tetrameter heroicus*. A spondee may be used instead of a dactyl in the first and second places, seldom in the third; a cæsura occurs after the first syllable of the second or third foot:—

– ⏑ ⏑ – ⏑ ⏑ – ‖ ⏑ ⏑ – ⏓
– – – –

Carmine | perpetu|o ‖ cele|brare et. i. 7. 6.
Tristiti|am ‖ vi|taeque la|bores. i. 7. 18.
O for|tes ‖ pe|joraque | passi. i. 7. 30.
Menso|rem ‖ cohi|bent, Ar|chyta. i. 28. 2.

16. *Versus Alcmanius* (see No. 19), which is a versus dactylicus tetrameter acatalectus, with a cæsura after the first syllable of the third foot; spondees are used in the first three feet:—

– ⏑ ⏑ – ⏑ ⏑ – ‖ ⏑ ⏑ – ⏑ ⏑
– – – – – – –

Nunc decet | aut viri|di ‖ niti|dum caput. i. 4. 9.
Alter|no ter|ram ‖ quati|unt pede. i. 4. 7.

17. *Versus hexameter heroicus*, which is a versus dactylicus hexameter catalectus, with a principal cæsura after the first syllable of the third foot (πενθημιμερής), or after the first syllable of the fourth foot (ἑφθημιμερής), and frequently one or more subordinate cæsuras; instead of the dactyl, the spondee may be used in all places except the fifth; in a few instances a

* This verse may also be considered as a versus choriambicus monometer hypercatalectus:—Tēmplăquĕ Vēs | tǣ.

spondee is used even in the fifth place, and such a verse is then called versus spondaicus: —

— ⏑⏑ — ⏑⏑ — ‖ ⏑⏑ — ⏑⏑ — ⏑⏑ — ⏑̄

Tiburis | umbra tu|i. ‖ Teu|cer Sala|mina pa|tremque. i. 7. 21.
Nil des|peran|dum ‖ Teu|cro duce et | auspice | Teucro. i. 7. 27.
Ambigu|am tel|lure no|va ‖ Sala|mina fu|turam. i. 7. 29.
Me quoque | deve|xi ‖ rapi|dus comes | Ori|onis. i. 28. 21.

e. Logaœdic Verses.

Logaœdic verses (λογαοιδικοί, i. e. verses combining the rhythm of *prose* and *verse*) are those in which a series of dactyls is succeeded by a series of trochees.

18. *Versus Alcaicus decasyllabus*, composed of two dactyls and two trochees: —

— ⏑⏑ — ⏑⏑ — ⏑ — ⏑

Sardini|ae sege|tes fe|races. i. 31. 4.

19. *Versus Archilochius major*, composed of the versus Alcmanius, or four dactyls (see No. 16), and three trochees (see No. 4), with two cæsuras, one after the first syllable of the third dactyl, the other after the fourth dactyl. Many, especially older, editions have this verse divided into two, the first containing the dactyls, the second the trochees: —

— ⏑⏑ — ⏑⏑ — ‖ ⏑⏑ — ⏑ ⏑ ‖ — ⏑ — ⏑ — ⏑

Jam Cythe|rea cho|ros ‖ du|cit Venus ‖ immi|nente | Luna. i. 4. 5.

f. Versus Asynartēti.

Versus asynarteti (ἀσυνάρτητοι), that is, *unconnected* verses, are those which consist of two or more members, connected, however, as loosely as one verse with another. The first and last syllables, therefore, of each member are doubtful, and no elision takes place, in case the last letter of one member and the first of the other are vowels. Many are of opinion that these verses, being in effect separate verses, should be printed as such.

20. *Versus iambelĕgus*, consisting of a versus iambicus dimeter acatalectus (see No. 1), and a versus Archilochius minor (see No. 14): —

⏑ — ⏑ — ⏑ — ⏑ ⏑̄ ‖ — ⏑⏑ — ⏑ ⏑ ⏑̄

Tu vi|na Tor|quato | move ‖ consule | pressa me|o. *Epod.* 13. 6.
Leva|re di|ris pec|tora ‖ sollici|tudini|bus. *Epod.* 13. 10.

21. *Versus dactyliambicus*, consisting of a versus Archilochius minor (see No. 14), and a versus iambicus dimeter acatalectus (see No. 1).

— ⏑⏑ — ⏑ ⏑ ⏑ ‖ ⏑ — ⏑ — ⏑ — ⏑ ⏑̄

Scribere | versicu|los ‖ amo|re per|cussum | gravi. *Epod.* 11. 2.

g. Verses of Different Feet.

22. *Versus Alcaicus hendecasyllabus*, consisting of an iambus, bacchius, and two dactyls, with a cæsura after the bacchius; a spondee is generally used instead of an iambus: —

⏑ ⏑́ ⏑ ⏑́ — ‖ — ⏑⏑ — ⏑⏑

Dulce et | decorum est ‖ pro patri|a mori. iii. 2. 13.
Tumul|tuosum ‖ sollici|tat mare. iii. 1. 26.

The cæsura is neglected in i. 16. 21; i. 37. 5 and 14; ii. 17. 21; iii. 2. 5; iv. 14. 17. In ii. 20. 13 is a hiatus in the cæsura.

23. *Versus Alcaicus enneasyllabus*, consisting of an iambus, bacchius, and two trochees. A spondee is generally substituted for the iambus: —

⏑ ⏓ ⏑ ⏓ – – ⏑ – ⏑
– –

Aedem|que voti|vam me|mento. ii. 17. 31.

In ii. 3. 27, elision takes place between the last syllable and the first of the succeeding verse, thus removing the syllable apparently superabundant.

24. *Versus Ionicus a minore dimeter acatalectus*: —

⏑ ⏑ – – ⏓ ⏑ ⏑ – –

25. *Versus Anacreonticus*, which is a *versus Ionicus a minore tetrameter acatalectus*: —

⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – –

IV. OF METRES.

Of these various verses, nineteen metres or systems are formed by Horace.

I. *Metrum Asclepiadeum primum*, *μονόκωλον μονόστροφον*, consisting of a versus Asclepiadeus minor (see No. 8): —

– – – ⏑ ⏑ – || – ⏑ ⏑ – ⏑ ⏑̄

i. 1; iii. 30; iv. 8.

II. *Metrum Asclepiadeum secundum*, *δίκωλον δίστροφον*, consisting of a versus Glyconicus (see No. 7), and a versus Asclepiadeus minor (see No. 8): —

– – – ⏑ ⏑ – || – ⏑ ⏑ – ⏑ ⏑̄
– – | – ⏑ ⏑ – ⏑ ⏑̄

i. 3, 13, 19, 36; iii. 9, 15, 19, 24, 25, 28; iv. 1, 3.

III. *Metrum Asclepiadeum tertium*, *δίκωλον τετράστροφον*, consisting of three versus Asclepiadei minores (see No. 8), and a versus Glyconicus (see No. 7): —

– – – ⏑ ⏑ – || – ⏑ ⏑ – ⏑ ⏑̄
– – – ⏑ ⏑ – || – ⏑ ⏑ – ⏑ ⏑̄
– – – ⏑ ⏑ – || – ⏑ ⏑ – ⏑ ⏑̄
– – | – ⏑ ⏑ – ⏑ ⏑̄

i. 6, 15, 24, 33; ii. 12; iii. 10, 16; iv. 5, 12.

IV. *Metrum Asclepiadeum quartum*, *τρίκωλον τετράστροφον*, consisting of two versus Asclepiadei minores (see No. 8), a versus Pherecratius (see No. 6), and a versus Glyconicus (see No. 7): —

– – – ⏑ ⏑ – || – ⏑ ⏑ – ⏑ ⏑̄
– – – ⏑ ⏑ – || – ⏑ ⏑ – ⏑ ⏑̄
– – | – ⏑ ⏑ – ⏑̄
– – | – ⏑ ⏑ – ⏑ ⏑̄

i. 5, 14, 21, 23; ii. 7; iii. 7, 13; iv. 13.

V. *Metrum Asclepiadeum majus*, *μονόκωλον μονόστροφον*, consisting of a versus Asclepiadeus major (see No. 9): —

– – – ⏑ ⏑ – || – ⏑ ⏑ – || – ⏑ ⏑ – ⏑ ⏑̄

i. 11, 18; iv. 10.

VI. *Metrum Sapphicum minus*, *δίκωλον τετράστροφον*, consisting of three versus Sapphici minores (see No. 11), and a versus Adonicus (see No. 13): —

– ⏑ – – – – || ⏑ ⏑ – ⏑ – ⏓
– ⏑ – – – – || ⏑ ⏑ – ⏑ – ⏓
– ⏑ – – – – || ⏑ ⏑ – ⏑ – ⏓
– ⏑ ⏑ – ⏓

i. 2, 10, 12, 20, 22, 25, 30, 32, 38; ii. 2, 4, 6, 8, 10, 16; iii. 8, 11, 14, 18, 20, 22, 27; iv. 2, 6, 11. Carmen Saeculare.

VII. *Metrum Sapphicum majus*, δίκωλον δίστροφον, consisting of a versus Aristophanicus (see No. 10) and a versus Sapphicus major (see No. 12):—

– ⏑ ⏑ – ⏑ – ⏓
– ⏑ – – – – || ⏑ ⏑ – || – ⏑ ⏑ – ⏑ –

i. 8.

VIII. *Metrum Alcaicum*, τρίκωλον τετράστροφον, consisting of two versus Alcaici hendecasyllabi (see No. 22), a versus Alcaicus enneasyllabus (see No. 23), and a versus Alcaicus decasyllabus (see No. 18):—

⏓ – ⏑ – – || – ⏑ ⏑ – ⏑ ⏑
⏓ – ⏑ – – || – ⏑ ⏑ – ⏑ ⏑
⏓ – ⏑ – – – – ⏑ – ⏑
– ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑

i. 9, 16, 17, 26, 27, 29, 31, 34, 35, 37; ii. 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20; iii. 1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29; iv. 4, 9, 14, 15.

IX. *Metrum Archilochium primum*, δίκωλον δίστροφον, consisting of a versus hexameter heroicus (see No. 17) and a versus Archilochius minor (see No. 14):—

– ⏑⏑ – ⏑⏑ – || ⏑⏑ – ⏑⏑ – ⏑ ⏑ – ⏓
– ⏑ ⏑ – ⏑ ⏑ ⏓

iv. 7.

X. *Metrum Archilochium secundum*, δίκωλον δίστροφον, consisting of a versus hexameter heroicus (see No. 17) and a versus iambelegus (see No. 20):—

– ⏑⏑ – ⏑⏑ – || ⏑⏑ – ⏑⏑ – ⏑ ⏑ – ⏓
⏑ – ⏑ – ⏑ – ⏑ – || – ⏑ ⏑ – ⏑ ⏑ ⏓

Epod. 13.

XI. *Metrum Archilochium tertium*, δίκωλον δίστροφον, consisting of a versus iambicus trimeter acatalectus (see No. 3) and a versus dactyliambicus (see No. 21):—

⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
– – ⏑⏑ – – – – ⏑ – ⏑ –
⏑⏑ – – ⏑⏑ – ⏑⏑

– ⏑ ⏑ – ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – ⏑ –
– – – – –

Epod. 11.

XII. *Metrum Archilochium quartum*, δίκωλον δίστροφον, consisting of a versus Archilochius major (see No. 19) and a versus iambicus trimeter catalectus (see No. 2):—

– ⏑⏑ – ⏑⏑ – || ⏑⏑ – ⏑⏑ || – ⏑ – ⏑ – ⏑
– – – – – – – – – –
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏓
– – – –

i. 4.

XIII. *Metrum Alcmanium*, δίκωλον δίστροφον, consisting of a versus hexameter heroicus (see No. 17) and a versus tetrameter heroicus (see No. 15):—

⏓ ⏑⏑ ⏓ ⏑⏑ ⏓ ‖ ⏑⏑ ⏓ ⏑⏑ – ⏑ ⏑ – ⏓
⏓ ⏓ ⏓ ⏓ ⏓ ‖ ⏓ ⏓ ⏓ ⏓

– ⏑⏑ ⏓ ⏑ ⏑ – ⏑ ⏑ – ⏓
⏓ ⏓ ⏓

i. 7, 28; Epod. 12.

XIV. *Metrum Iambicum primum*, μονόκωλον μονόστροφον, consisting of a versus iambicus senarius (see No. 3):—

⏑ ⏓ ⏑ – ⏓ ‖ ⏓ ⏑ – ⏓ ⏓ ⏑ –
⏓ ⏓ ⏓ ⏓

Epod. 17.

XV. *Metrum Iambicum secundum*, δίκωλον δίστροφον, consisting of a versus iambicus senarius (see No. 3) and a versus iambicus quaternarius (see No. 1):—

⏓ ⏓ ⏑ – ⏓ ‖ ⏓ ⏑ – ⏓ ⏓ ⏑ –
⏓ ⏓ ⏓ ⏓

⏓ ⏓ ⏑ – ⏓ ⏓ ⏑ –
⏓ ⏓ ⏓ ⏓

Epod. 1–10.

XVI *Metrum Pythiambicum primum*, δίκωλον δίστροφον, consisting of a versus hexameter heroicus (see No. 17) and a versus iambicus dimeter acatalectus (see No. 1):—

⏓ ⏑⏑ ⏓ ⏑⏑ ⏓ ‖ ⏑⏑ ⏓ ⏑⏑ – ⏑⏑ – ⏓
⏓ ⏓ ⏓ ⏓ ⏓ ‖ ⏓ ⏓ ⏓ ⏓

⏓ ⏓ ⏑ – ⏓ ⏓ ⏑ –
⏓ ⏓ ⏓ ⏓

Epod. 14, 15.

XVII. *Metrum Pythiambicum secundum*, δίκωλον δίστροφον, consisting of a versus hexameter heroicus (see No. 17) and a versus iambicus senarius (see No. 3):—

⏓ ⏑⏑ ⏓ ⏑⏑ ⏓ ‖ ⏑⏑ ⏓ ⏑⏑ – ⏑ ⏑ – ⏓
⏓ ⏓ ⏓ ⏓ ⏓ ‖ ⏓ ⏓ ⏓ ⏓

⏓ ⏓ ⏑ – ⏓ ‖ ⏓ ⏑ – ⏓ ⏓ ⏑ ⏓
⏓ ⏓ ⏓ ⏓

Epod. 16.

XVIII. *Metrum Trochaicum*, δίκωλον δίστροφον, consisting of a versus trochaicus dimeter catalectus (see No. 5) and a versus iambicus trimeter catalectus (see No. 2):—

– ⏑ – ⏑ – ⏑ ⏓
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏓

Some consider this metre as μονόκωλον μονόστροφον, in which case it is a versus trochaicus pentameter brachycatalectus; but, the last syllable of the trochaic line being evidently doubtful, we must consider the metre as δίστροφον, or at least as a versus asynartetus.

ii. 18.

XIX. *Metrum Ionicum a minore*, δίκωλον τρίστροφον, consisting of two versus Ionici a minore tetrameter acatalecti (see No. 25) and one versus ionicus a minore dimeter acatalectus (see No. 24):—

⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – –
⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – – | ⏑ ⏑ – –
⏑ ⏑ – – | ⏑ ⏑ – –

iii. 12.

LIST OF THE ODES,

WITH THEIR METRES.

Lib. I. — Od. 1.	Metr. I.	Lib. II. — Od. 3.	Metr. VII.
2.	VI.	4.	VII.
3.	II.	5.	VIII.
4.	XII.	6.	VI.
5.	IV.	7.	VIII.
6.	III.	8.	VI.
7.	XIII.	9.	VIII.
8.	VII.	10.	VI.
9.	VIII.	11.	VIII.
10.	VI.	12.	III.
11.	V.	13.	VIII.
12.	VI.	14.	VIII.
13.	II.	15.	VIII.
14.	IV.	16.	VI.
15.	III.	17.	VIII.
16.	VIII.	18.	XVIII.
17.	VIII.	19.	VIII.
18.	V.	20.	VIII.
19.	II.	Lib. III. — Od. 1.	VIII.
20.	VI.	2.	VIII.
21.	IV.	3.	VIII.
22.	VI.	4.	VIII.
23.	IV.	5.	VIII.
24.	III.	6.	VIII.
25.	VI.	7.	IV.
26.	VIII.	8.	VI.
27.	VIII.	9.	II.
28.	XIII.	10.	III.
29.	VIII.	11.	VI.
30.	VI.	12.	XIX.
31.	VIII.	13.	IV.
32.	VI.	14.	VI.
33.	III.	15.	II.
34.	VIII.	16.	III.
35.	VIII.	17.	VIII.
36.	II.	18.	VI.
37.	VIII.	19.	II.
38.	VI.	20.	VI.
Lib. II. — Od. 1.	VIII.	21.	VIII.
2.	VI.	22.	VI.

Lib. III. — Od. 23.	Metr. VIII.	Lib. IV. — Od. 9.	Metr. VIII.
24.	II.	10.	V.
25.	II.	11.	VI.
26.	VIII.	12.	III.
27.	VI.	13.	IV.
28.	II.	14.	VIII.
29.	VIII.	15.	VIII.
30.	I.	Epod. 1 - 10.	XV.
Lib. IV. — Od. 1.	II.	11.	XI.
2.	VI.	12.	XIII.
3.	II.	13.	X.
4.	VIII.	14.	XVI.
5.	III.	15.	XVI.
6.	VI.	16.	XVII.
7.	IX.	17.	XIV.
8.	I.	Carmen Saeculare.	VI.

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